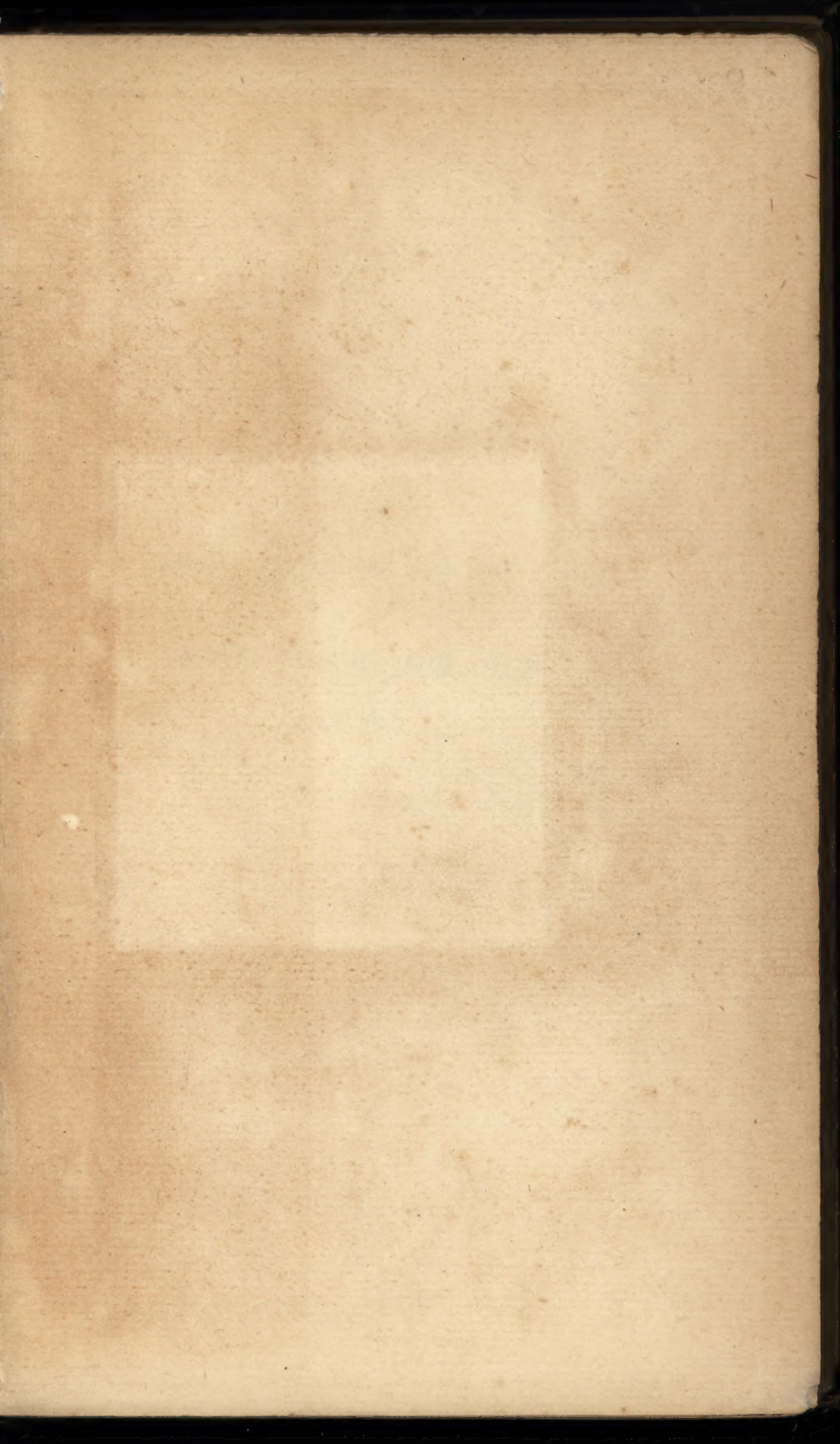




*Sutton Coldfield,
Warwickshire.*



THE ENGRAVED WORK
OF
J. M. W. TURNER, R.A.
VOL. II



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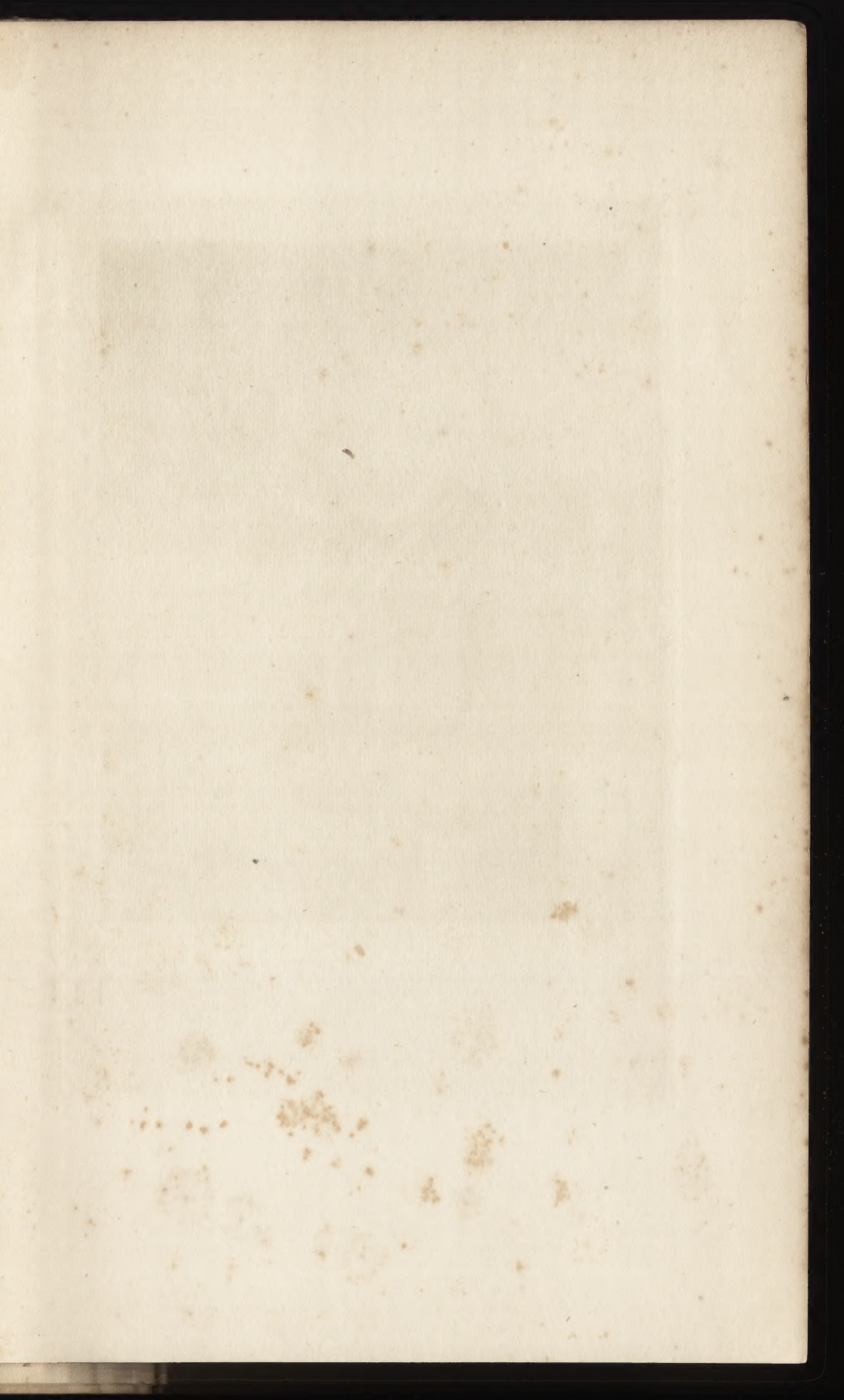
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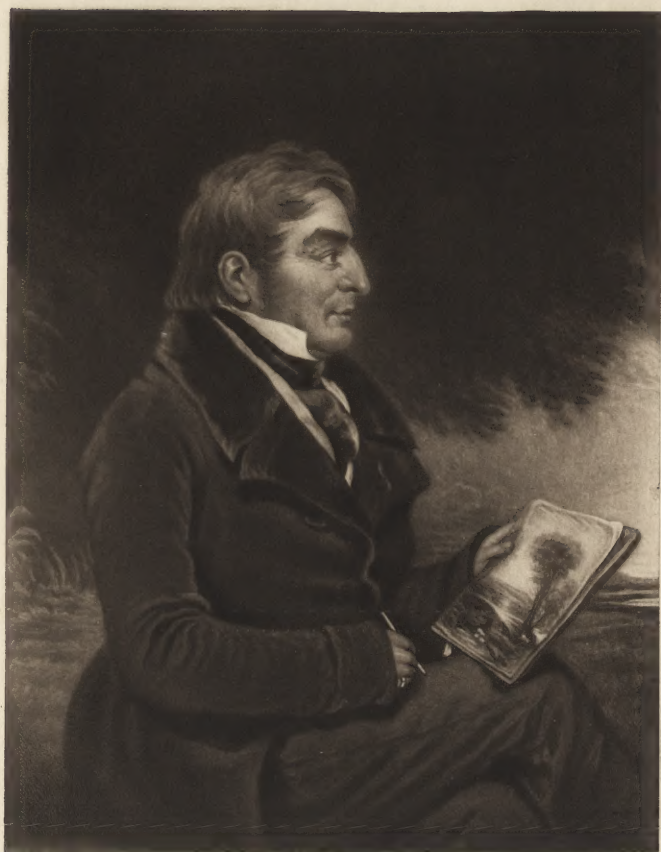
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J.M.W. Turner, R.A. in middle life
From a mezzotint engraving by Charles Turner. A.R.A.

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BY
W. G. RAWLINSON

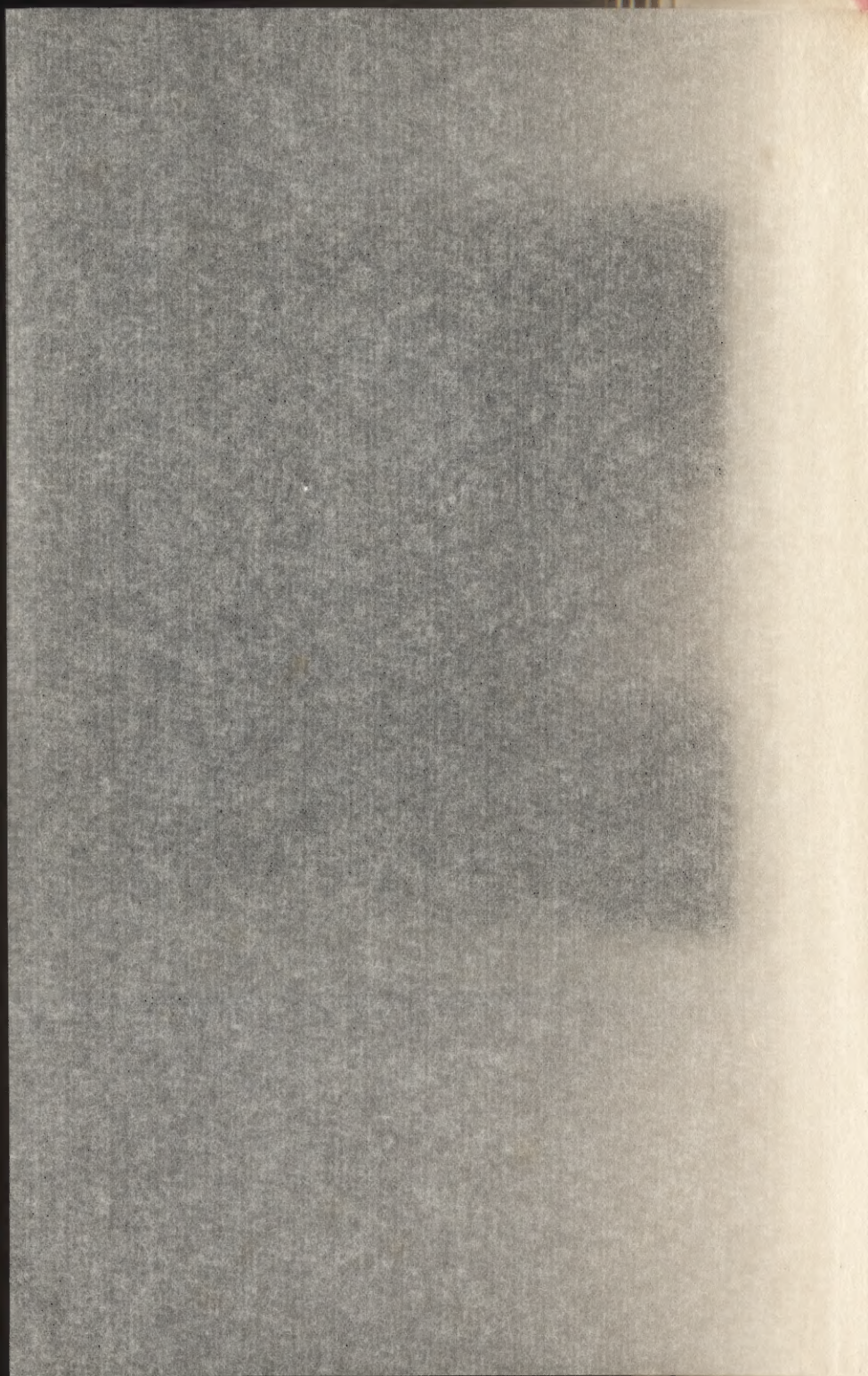
AUTHOR OF "TURNER'S LIBER STUDIORUM, A DESCRIPTION
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PREFACE TO VOL. II

THE reason of the long delay in the publication of this, the concluding volume of my Catalogue, is the large amount of labour over detail which it has involved.

During these four years there have been changes in the ownership of some of the rarer engravings, and of many of the drawings described here. Some of these changes are noted, but the very important Sale of the collection of the late J. E. Taylor at Christie's in July 1912 came too late to allow of the alterations which it involved being recorded, except in the case of one Series.

During the same period, the "Inventory of Turner Drawings at the National Gallery," compiled by Mr. Finberg, has appeared. This work, of the highest importance to all students of Turner, throws a vast amount of light on the history of many of his oil-pictures, water-colours, and engravings. The thousands of preliminary sketches in pencil and water-colour which he bequeathed to the nation have now been systematically arranged, as far as possible, in chronological sequence. They are of extreme interest, as they show the development in Turner's mind of the many stages through which his works passed before they reached their final form. This

PREFACE TO VOL. II.

applies to his drawings for many of the engravings described in this Catalogue, but, interesting as it would have been to trace their progress in detail, want of space has precluded my attempting it.

It will be observed that I have included all the important engravings which were produced during the ten or fifteen years after Turner's death. Although only a few of the very earliest could have been undertaken with his knowledge, and none had the advantage of his supervision, yet the careful training and criticism which, in their long partnership, he had bestowed upon his leading engravers, such as Miller, Willmore, Wallis, Cousen, and Brandard, had taught them his aims and methods, and had left an indelible mark on their subsequent works. It is true that these, in greater or less degree, miss some of the accent and distinction which his unerring eye would have required, yet the large majority deserve, I consider, a place among his Engraved Work.

I have already explained (Vol. I, Preface) why I have not attempted any illustrations.

I have spared no pains to be accurate in describing the 'States' of the various prints, but there are extremely few collections of Turner engravings available for comparison, and I am well aware that that accuracy is only comparative.

My thanks are due to very many owners of Turner drawings for access kindly permitted to their collections. Unfortunately the largest and most important collection of Turner's oil pictures and water-colour drawings

PREFACE TO VOL. II.

now in private hands—that of the late Sir Donald Currie, Bart.—is closed to all students.

I am also indebted to Mr. Campbell Dodgson, Keeper of the Department of Prints at the British Museum, and to his assistants; to Mr. C. Mallord Turner for information on many points; also specially to Mr. William Ward, whose help throughout this volume has been of the greatest service to me.

W. G. RAWLINSON.

LONDON, *March*, 1913.

For Explanatory Notes on technical points, the reader is referred to Vol. I, pp. lxxvii-lxxxiii.

Attention is also called to the Revised 'List of all the Engravings after J. M. W. Turner, R.A.' at p. 187. *This supersedes the previous List in Vol. I, pp. lxxxvii-cxv.*

The following is a List of the Abbreviations employed:

B.a.l.	Before any letters.
W.a.l.	Without any letters.
N.o.l.	No other lettering.
Pub.	Published, or publication.
Rom.	Roman type.
Ital.	Italic type.
Sm. caps.	Small capitals.
Art. names.	Artists' names (<i>i.e.</i> , painter and engraver).
India.	India paper.
Pl.	Plate.
N.D.	No date.
P. A. stamp.	Printsellers' Association Stamp.

For initials indicating Collections, see Vol. I, p. lxxxiii.

N.B.—A list of Corrigenda in Vol. I is issued with the present volume.

REVISED LIST OF ENGRAVINGS AFTER J. M. W. TURNER, R.A.

PUBLISHED OR PROJECTED DURING HIS
LIFE-TIME,

TOGETHER WITH SOME OTHERS WHICH, ALTHOUGH PUBLISHED AFTER HIS DEATH, WERE EXECUTED
MAINLY BY ENGRAVERS WHO HAD
WORKED UNDER HIM

PART I. LINE ENGRAVINGS.

SECT. A. LINE ENGRAVINGS ON COPPER.

SECT. B. LINE ENGRAVINGS ON STEEL.

SECT. C. LARGE LINE ENGRAVINGS OF LATE DATE; SOME
ON COPPER AND SOME ON STEEL.

SECT. D. LINE ENGRAVINGS ON STEEL EXECUTED AFTER
TURNER'S DEATH, MAINLY BY ENGRAVERS
WHO HAD WORKED UNDER HIM.

PART II. MEZZOTINTS.

PART III. AQUATINTS.

PART IV. LITHOGRAPHS AND CHROMO-LITHOGRAPHS.

*(This List has been revised to date, and supersedes the List
in Vol. I, pp. lxxxvii-cxxv)*

PART I.—LINE ENGRAVINGS

Section A.—Line Engravings on Copper

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
I. 'The Copper-Plate Magazine' and 'The Itinerant,' 1794-1798				
1	Rochester	1794	6½ × 4½	Walker and Storer
2	Chepstow	1794	6½ × 4½	Storer
3	Nottingham	1795	6½ × 4½	J. Walker
4	Bridgenorth	1795	6½ × 4½	J. Walker
5	Matlock	1795	6½ × 4½	J. Widnell
6	Birmingham	1795	6½ × 4½	Storer
7	Chester	1796	6½ × 4½	J. Walker
8	Peterborough	1796	6½ × 4½	J. Walker
9	Ely	1797	6½ × 4½	J. Walker
10	Westminster Bridge	1797	6½ × 4½	J. Walker
11	Flint, from Parkgate	1797	6½ × 4½	J. Walker
12	Hampton Court, Herefordshire	1797	6½ × 4½	J. Walker
13	Carlisle	1797	6½ × 4½	J. Walker
14	Wakefield	1798	6½ × 4½	J. Walker
15	Sheffield	1798	6½ × 4½	J. Walker
15a	Elgin Cathedral	1797	6½ × 4½	J. Walker
II. 'The Pocket Magazine,' 'Ladies' Pocket Magazine,' and 'Pocket Print Magazine,' 1795-1796				
16	The Tower of London	1795	4½ × 2½	T. Tagg
17	Chelsea Hospital	1795	4½ × 2½	Storer
18	Oxford	1795	4½ × 2½	T. Tagg
19	Cambridge	1795	4½ × 2½	T. Tagg
20	Windsor	1795	4½ × 2½	Rothwell
21	Flint	1795	4½ × 2½	T. Tagg
22	Bath	1795	4½ × 2½	G. Murray
23	Worcester	1795	4½ × 2½	Rothwell
24	Wallingford	1795	4½ × 2½	T. Tagg
25	Tunbridge	1795	4½ × 2½	G. Murray
26	Swansea	1795	4½ × 2½	Rothwell
27	Guildford	1795	4½ × 2½	Rothwell
28	Neath	1795	4½ × 2½	G. Murray
29	Staines	1795	4½ × 2½	G. Murray
30	Bristol	1796	4½ × 2½	T. Tagg
31	Northampton	1796	4½ × 2½	T. Tagg

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
III. Howlett's 'Selection of Views in the County of Lincoln,' 1797-1801				
32	Grantham Church	1797	7 × 5 $\frac{1}{4}$	B. Howlett
33	Sleaford Church	1801	7 $\frac{1}{2}$ × 5	B. Howlett
IV. Isle of Wight Series, 1799-1801				
34	Orchard Bay	1799	10 × 7 $\frac{2}{3}$	J. Landseer
35	Freshwater Bay	"	10 × 7	J. Landseer
36	Alum Bay, Isle of Wight	"	10 × 7 $\frac{1}{2}$	J. Landseer
37	Alum Bay and the Needles	"	10 × 7 $\frac{1}{2}$	J. Landseer
37a	Shanklin Castle	"	8 × 5 $\frac{1}{2}$	J. Landseer
<i>N.B.—Cowes Castle of the same Series is also attributed to Turner, but I doubt the attribution.</i>				
V. Oxford Almanacks, 1799-1811				
38	View of Christ Church, etc., from the Meadows	1799	17 $\frac{3}{4}$ × 12 $\frac{3}{4}$	J. Basire
39	View of the Chapel and Hall of Oriel College	1801	17 $\frac{3}{4}$ × 12 $\frac{3}{8}$	J. Basire
40	Inside View of the East End of Merton College Chapel	1802	17 $\frac{3}{4}$ × 12 $\frac{5}{8}$	J. Basire
41	A View of Worcester College, etc.	1804	17 $\frac{3}{4}$ × 13	J. Basire
42	A View from the Inside of Brazen Nose College Quadrangle	1805	17 $\frac{3}{4}$ × 12 $\frac{5}{8}$	J. Basire
43	View of Exeter College, etc., from the Turf ...	1806	17 $\frac{3}{4}$ × 12 $\frac{1}{2}$	J. Basire
44	Inside View of the Hall of Christ Church ...	1807	17 $\frac{3}{4}$ × 13 $\frac{1}{8}$	J. Basire
45	View of Oxford from the South side of Hed- dington Hill	1808	17 $\frac{5}{8}$ × 12 $\frac{5}{8}$	J. Basire
46	View of the Cathedral of Christ Church and part of Corpus Christi College	1811	17 $\frac{3}{4}$ × 12 $\frac{5}{8}$	J. Basire
47	Part of Balliol College Quadrangle	1809	17 $\frac{5}{8}$ × 12 $\frac{3}{4}$	Storer
38a to 47a	Va. The Small Replicas of the foregoing in Skelton's 'Oxonia Antiqua Restaurata,' 1820-1823		about 9 × 7	J. Skelton
VI. Views of Dunster Castle, Somerset, 1800				
48	Dunster Castle, Somersetshire, North-East View	1800	14 $\frac{3}{8}$ × 9 $\frac{3}{8}$	S. Rawle
49	Dunster Castle, Somersetshire, South-West View	1800	14 $\frac{1}{8}$ × 9 $\frac{3}{8}$	S. Rawle
50	Dunster Castle (Small plate)	?	6 $\frac{1}{8}$ × 4	S. Rawle
VII. Some Book Unknown, 1800				
51	Winchester Cross	1800	6 $\frac{1}{2}$ × 8 $\frac{1}{4}$	J. Powell
VIII. Whitaker's 'History of the Parish of Whalley,' 1800-1801				
52	Seals of Whalley Abbey	1800	9 × 12	J. Basire
53	Ancient Crosses at Whalley	1800	8 × 10 $\frac{1}{4}$	J. Basire
54	Distant View of Whalley Abbey	1800	10 $\frac{1}{8}$ × 7 $\frac{1}{8}$	J. Basire
55	Cloisters of Whalley Abbey	1800	10 $\frac{1}{4}$ × 7	J. Basire
56	Whalley Abbey (Nearer View)	1800	10 × 7 $\frac{3}{8}$	J. Basire

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
57	Clitheroe from Eadsford Bridge	1800	10 × 6 $\frac{3}{4}$	J. Basire
58	Browsholme	1800	10 $\frac{1}{8}$ × 7	J. Basire
59	Townley Hall	1800	10 × 6 $\frac{7}{8}$	J. Basire
60	Stoneyhurst	1801	10 $\frac{1}{8}$ × 6 $\frac{1}{2}$	J. Basire
61	Sherburne Chapel in Mitton Church	1801	10 $\frac{1}{8}$ × 6 $\frac{3}{4}$	J. Basire
IX. Angus' 'Seats of the Nobility and Gentry,' 1798-1810				
62	Fonthill House, Wiltshire	1800	7 $\frac{3}{8}$ × 5 $\frac{1}{8}$	W. Angus
X. Britton and Brayley's 'Beauties of England and Wales,' 1801-1816				
63	Hampton Court, Herefordshire	1801	6 × 4	J. Storer
XI. Wharton's 'Essays on Gothic Architecture,' 2nd Edition, 1802				
64	Durham Cathedral, Interior	1802	4 $\frac{1}{2}$ × 6 $\frac{7}{8}$	S. Porter
XII. Byrne's 'Britannia Depicta,' 1803-1810				
65	Wickham, from the Marlow Road	1803	8 $\frac{1}{4}$ × 6	W. Byrne
66	Eton, from the Slough Road	1803	8 $\frac{1}{4}$ × 6	W. Byrne
67	Abingdon, from the Thames Navigation	1805	8 $\frac{1}{4}$ × 6	W. Byrne
68	Newbury, from Speen Hill	1805	8 $\frac{1}{4}$ × 6	W. Byrne
69	Donnington Castle	1805	8 $\frac{1}{4}$ × 6	W. & L. Byrne
70	Distant View of Chester	1810	8 $\frac{1}{4}$ × 6	W. Byrne
71	Part of Chester Castle	1810	8 $\frac{1}{4}$ × 6	W. Byrne
XIII. Storer and Greig's 'Select Views of London and its Environs,' 1804-1805				
72	Windsor from the Forest, Berks	1804	5 $\frac{3}{8}$ × 7 $\frac{1}{4}$	J. Greig
XIV. Mawman's 'Excursion to the Highlands of Scotland and the English Lakes,' 1805				
73	Inverary	1805	6 × 4 $\frac{1}{8}$	J. Heath
74	Loch Lomond	1805	6 × 4 $\frac{1}{8}$	J. Heath
75	Patterdale	1805	6 × 4 $\frac{1}{8}$	J. Heath
XV. Britton's 'Fine Arts of the English School,' 1811				
76	Pope's Villa	1811	9 × 6 $\frac{7}{8}$	Pye & Heath
XVI. Whitaker's 'History of Craven,' 2nd Edition, 1812				
77	South Transept of Fountains Abbey, Yorkshire	1812	10 × 7 $\frac{1}{4}$	J. Basire
XVII. 'British Gallery of Pictures—Stafford Gallery,' 1808-1818				
78	A Fishing Smack with a Boat ('Dutch Boats in a Gale')	1812	9 × 6 $\frac{7}{8}$	J. Fittler

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
XVIII. Single Plate				
79	High Street, Oxford (The Large Plate)	1812	23 $\frac{3}{4}$ × 16	Middiman, Pye, & Heath
79a	High Street, Oxford (The Small Replica)	1828	11 $\frac{1}{4}$ × 7 $\frac{5}{8}$	W. E. Albutt
XIX. Single Plate				
80	A View of Oxford from the Abingdon Road	1818	23 $\frac{1}{2}$ × 15 $\frac{3}{4}$	Pye & Heath
XX. 'The Lady and Gentleman's Annual Pocket Ledger,' 1814				
81	Redcliffe Church, Bristol	1814	5 × 3 $\frac{7}{8}$	J. Pye
XXI. Britton's 'Architectural Antiquities of Great Britain,' 1805-1826				
82	Crypt in Kirkstall Abbey, Yorkshire	1814	8 × 5 $\frac{5}{8}$	J. Scott
XXII. Whitaker's 'Loidis and Elmete,' 1816				
83	Harewood House	1816	11 $\frac{7}{8}$ × 8 $\frac{3}{8}$	J. Scott
84	Flower-garden Porch at Farnley (Vignette Etching)	1816	c. 7 × 5 $\frac{1}{2}$	Unknown
85	Gateway to the Flower-garden Porch at Farnley (Etching)	1816	10 × 7	Unknown
86	Bay Windows in the Flower Garden at Farnley (Etching)	1816	9 $\frac{3}{4}$ × 6 $\frac{3}{4}$	Unknown
87	Gledhow	1816	10 $\frac{4}{8}$ × 7 $\frac{3}{8}$	G. Cooke
XXIII. Cooke's 'Picturesque Views of the Southern Coast of England,' 1814-1826				
88	St. Michael's Mount, Cornwall	1814	8 $\frac{1}{4}$ × 5 $\frac{3}{4}$	W. B. Cooke
89	Poole, Dorsetshire	1814	8 $\frac{3}{4}$ × 5 $\frac{1}{4}$	G. Cooke
90	Land's End, Cornwall	1814	8 $\frac{5}{8}$ × 5 $\frac{3}{8}$	G. Cooke
91	Weymouth, Dorsetshire	1814	8 $\frac{3}{4}$ × 5 $\frac{3}{8}$	W. B. Cooke
92	Lulworth Cove, Dorsetshire	1814	8 $\frac{1}{2}$ × 5 $\frac{3}{8}$	W. B. Cooke
93	Corfe Castle, Dorsetshire	1814	8 $\frac{1}{2}$ × 5 $\frac{3}{8}$	G. Cooke
94	Lyme Regis, Dorsetshire	1814	8 $\frac{3}{8}$ × 5 $\frac{3}{4}$	W. B. Cooke
95	Teignmouth, Devonshire	1815	9 × 6	G. Cooke
96	Dartmouth, Devonshire	1815	8 $\frac{1}{2}$ × 5 $\frac{3}{4}$	W. B. Cooke
97	The Mew Stone at the Entrance of Plymouth Sound, Devonshire	1816	9 $\frac{1}{2}$ × 6 $\frac{1}{4}$	W. B. Cooke
98	Falmouth Harbour, Cornwall	1816	9 $\frac{1}{2}$ × 6 $\frac{1}{4}$	W. B. Cooke
99	Plymouth Dock from Mount Edgecomb, Devonshire	1816	9 $\frac{5}{8}$ × 6 $\frac{5}{8}$	W. B. Cooke
99a	Ditto (Replica)	1820	9 × 6 $\frac{3}{8}$	W. Miller
100	Plymouth, with Mount Batten	1817	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. B. Cooke
101	Pendennis Castle and the Entrance of Falmouth Harbour, Cornwall	1817	9 $\frac{3}{8}$ × 6 $\frac{1}{4}$	G. Cooke
102	Bow and Arrow Castle, Isle of Portland	1817	9 $\frac{3}{8}$ × 6 $\frac{1}{4}$	W. B. Cooke
103	Martello Towers at Bexhill (Vignette)	1817	c. 7 × 4 $\frac{1}{2}$	W. B. Cooke
104	East and West Looe, Cornwall	1818	9 $\frac{1}{2}$ × 6 $\frac{1}{8}$	W. B. Cooke
105	Ilfracomb, North Devon	1818	9 $\frac{1}{2}$ × 6 $\frac{1}{4}$	W. B. Cooke

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
106	Tintagel Castle, Cornwall	1818	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	G. Cooke
107	Watchet, Somersetshire	1820	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	G. Cooke
108	Bridport, Dorsetshire	1820	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	W. B. Cooke
109	Entrance of Fowey Harbour, Cornwall	1820	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	W. B. Cooke
110	Lulworth Castle, Dorsetshire	1821	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	G. Cooke
111	Torbay from Brixham	1821	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	W. B. Cooke
112	Minehead and Dunster Castle, Somersetshire	1821	8 $\frac{7}{8}$ x 6 $\frac{1}{4}$	W. B. Cooke
113	Margate, Kent	1824	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	G. Cooke
114	Rye, Sussex	1824	9 $\frac{1}{2}$ x 5 $\frac{7}{8}$	E. Goodall
115	Clovelly Bay, Devonshire	1824	8 x 5 $\frac{5}{8}$	W. Miller
116	St. Mawes, Cornwall	1824	8 $\frac{3}{8}$ x 5 $\frac{1}{2}$	J. C. Allen
117	Ramsgate, Kent	1824	9 $\frac{1}{2}$ x 6	R. Wallis
118	Hythe, Kent	1824	9 $\frac{1}{2}$ x 5 $\frac{7}{8}$	G. Cooke
119	Comb Martin	1825	9 $\frac{1}{2}$ x 6	W. Miller
120	Portsmouth, Hampshire	1825	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	W. Miller
121	Boscastle, Cornwall	1825	9 $\frac{1}{2}$ x 5 $\frac{5}{8}$	E. Goodall
122	Brighthelmstone, Sussex	1825	9 $\frac{1}{2}$ x 6	G. Cooke
123	Folkstone, Kent	1826	9 $\frac{1}{2}$ x 5 $\frac{7}{8}$	R. Wallis
124	Deal, Kent	1826	9 $\frac{1}{2}$ x 5 $\frac{5}{8}$	W. Radclyffe
125	Mount Edgecomb, Devonshire	1826	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	E. Goodall
126	Dover from Shakespeare's Cliff	1826	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	G. Cooke
127	Whitstable, Kent	1826	9 $\frac{1}{2}$ x 6 $\frac{1}{4}$	Horsburgh
XXIV. Cooke's 'Views in Sussex,' 1816-1820				
128	Emblematical Frontispiece on Wrapper of Part I (Etching)	1816	7 x 5	Uncertain
129	Battle Abbey, the spot where Harold fell ...	1819	9 $\frac{1}{2}$ x 6 $\frac{3}{8}$	W. B. Cooke
130	Brightling Observatory, from Rosehill Park ...	1819	11 x 7 $\frac{1}{2}$	W. B. Cooke
131	The Vale of Ashburnham	1816	11 x 7 $\frac{1}{2}$	W. B. Cooke
132	Pevensey Bay, from Crowhurst Park	1816	11 x 7 $\frac{1}{2}$	W. B. Cooke
133	The Vale of Heathfield	1818	11 $\frac{1}{2}$ x 7 $\frac{1}{2}$	W. B. Cooke
134	Bodiam Castle, Sussex	1817	11 $\frac{1}{4}$ x 7 $\frac{1}{2}$	W. B. Cooke
135	Hurstmonceux Castle (Open Etching only) ...	1820	11 $\frac{1}{8}$ x 7 $\frac{1}{2}$	W. B. Cooke
136	Winchelsea (Ditto)	1817	8 x 5 $\frac{1}{8}$	W. B. Cooke
XXV. Cooke's 'Rivers of Devon,' 1815-1823				
137	Plymouth Citadel	1815	11 $\frac{1}{2}$ x 7 $\frac{5}{8}$	W. B. Cooke
138	Plymouth Sound	1815	11 $\frac{1}{2}$ x 7 $\frac{1}{2}$	W. B. Cooke
139	Ivy Bridge, Devonshire	1816	11 $\frac{1}{4}$ x 8 $\frac{1}{4}$	J. C. Allen
140	Source of the Tamar and Torridge	1816	12 $\frac{1}{2}$ x 8 $\frac{1}{4}$	W. B. Cooke
XXVI. Surtees' 'History of Durham,' 1816-1823				
141	Hylton Castle, co. of Durham	1820	11 x 7 $\frac{1}{2}$	S. Rawle
142	Gibside, co. of Durham	1819	11 x 7 $\frac{1}{2}$	S. Rawle
143	Raby Castle	1820	11 x 7 $\frac{1}{2}$	S. Rawle
XXVII. Hakewill's 'Picturesque Tour in Italy,' 1818-1820				
144	The Rialto, Venice*	1820	8 $\frac{5}{8}$ x 5 $\frac{5}{8}$	J. Pye
145	Cascade of Terni*	1819	5 $\frac{1}{2}$ x 8 $\frac{1}{2}$	J. Landseer

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
XXVII. Hakewill's 'Tour in Italy'—continued				
146	Bridge at Narni	1819	8 $\frac{3}{4}$ × 5 $\frac{1}{2}$	S. Middiman
147	Rome, Bridge and Castle of St. Angelo	1818	8 $\frac{1}{2}$ × 5 $\frac{1}{2}$	G. Hollis
148	The Roman Forum from the Capitol	1818	8 $\frac{1}{2}$ × 5 $\frac{1}{2}$	G. Cooke
149	The Forum Romanum *	1820	8 $\frac{3}{4}$ × 5 $\frac{1}{2}$	Hollis & Mitan
150	Rome, from the Farnese Gardens	1820	8 $\frac{1}{2}$ × 5 $\frac{1}{2}$	J. Le Keux
151	Rome, from the Monte Testaccio	1819	8 $\frac{1}{2}$ × 5 $\frac{1}{2}$	J. Byrne
152	Rome, from Monte Mario	1820	8 $\frac{1}{2}$ × 5 $\frac{1}{2}$	J. Byrne
153	Rome, Tomb of Cecilia Metella	1819	8 $\frac{1}{2}$ × 5 $\frac{1}{2}$	J. Byrne
154	La Riccia	1819	8 $\frac{3}{4}$ × 5 $\frac{1}{2}$	J. Pye
155	Lake of Nemi	1819	8 $\frac{1}{2}$ × 5 $\frac{1}{2}$	Middiman & Pye
156	Naples, from the Mole *	1820	8 $\frac{1}{2}$ × 5 $\frac{1}{2}$	G. Cooke
157	Florence, from the Ponte Alla Carraia	1818	8 $\frac{1}{2}$ × 5 $\frac{1}{2}$	S. Rawle
158	Florence, from the Chiesa al Monte	1820	8 $\frac{3}{4}$ × 5 $\frac{1}{2}$	G. Cooke
159	Florence from Fiesole *	1819	8 $\frac{3}{4}$ × 5 $\frac{3}{8}$	W. R. Smith
160	Isola Bella, on the Lago Maggiore	1818	8 $\frac{3}{4}$ × 5 $\frac{1}{2}$	J. Fittler
161	Turin from the Portico of the Superga Church	1820	8 $\frac{3}{4}$ × 5 $\frac{1}{2}$	J. Mitan
* For the Small Replicas of these, see XLIIId, XLIIIG, XLIIH, XLIIIL, 'Annuals.'				
XXVIII. Allason's 'Antiquities of Pola,' 1819				
162	Antiquities at Pola (Frontispiece)	1819	10 $\frac{3}{4}$ × 7 $\frac{1}{8}$	G. Cooke
XXIX. Catalogue of Mr. Fawkes' Gallery, 1819-1820				
163	Frontispiece (Vignette Etching)	1820	c. 6 $\frac{1}{4}$ × 4 $\frac{1}{2}$	F. C. Lewis
164	Mr. Fawkes' Gallery	1819	8 $\frac{3}{4}$ × 6 $\frac{1}{4}$	H. Moses
XXX. Five Engravings on Copper, of Unknown Date and Origin				
165	Parnassus	?	4 $\frac{7}{8}$ × 3 $\frac{3}{8}$	W. B. Cooke
166	Little Devil's Bridge (Copy of the Liber plate)	?	6 $\frac{1}{8}$ × 4 $\frac{1}{8}$	Unknown
167	View of a Country House	?	7 $\frac{3}{8}$ × 5 $\frac{5}{16}$	J. Basire
168	Arthington Mill on the Wharfe. Unfinished ...	?	7 $\frac{1}{4}$ × 5 $\frac{1}{8}$	J. C. Allen
168a	Sheerness and Isle of Sheppey (Ditto) ...	?	11 $\frac{1}{8}$ × 8 $\frac{3}{8}$	J. Fisher
XXXI. Whitaker's 'History of Richmondshire,' 1818-1823				
169	Richmond, Yorkshire	1819	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	W. R. Smith
170	Richmond Castle and Town	1820	11 × 7 $\frac{1}{2}$	J. Archer
✓ 171	St. Agatha's Abbey, Easby	1822	11 $\frac{1}{4}$ × 8	J. Le Keux
172	Aske Hall	1820	11 × 7 $\frac{1}{2}$	J. Scott
✓ 173	High Force, or Fall of the Tees	1822	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	J. Landseer
✓ 174	Egglesstone Abbey, near Barnard Castle ...	1822	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	T. Higham
✓ 175	Junction of the Greta and Tees at Rokeby ...	1819	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	J. Pye
✓ 176	Brignall Church	1822	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	S. Rawle
✓ 177	Wycliffe, near Rokeby	1823	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	J. Pye
✓ 178	Merrick Abbey, Swaledale	1822	11 × 7 $\frac{1}{2}$	J. C. Varrall
✓ 179	Aysgarth Force	1820	11 × 7 $\frac{1}{2}$	J. Scott
180	Simmer Lake, near Askrigg	1822	10 $\frac{1}{2}$ × 7 $\frac{1}{2}$	H. Le Keux

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
181	Moss Dale Fall	1822	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	S. Middiman
182	Hardraw Fall	1818	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	J. Pye
183	Crook of Lune, looking towards Hornby Castle	1821	11 × 7 $\frac{1}{2}$	J. Archer
184	Ingleborough, from Hornby Castle Terrace ...	1822	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	C. Heath
185	Hornby Castle, from Tatham Church	1822	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	W. Radclyffe
186	Kirby Lonsdale Churchyard	1822	11 × 7	C. Heath
187	Heysham and Cumberland Mountains	1822	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	W. R. Smith
188	Weathercote Cave	1822	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	S. Middiman
XXXII. 'Provincial Antiquities of Scotland,' 1819-1826				
189	Edinburgh Castle (Vignette Title to Vol. I) ...	1826	c. 5 × 6	G. Cooke
190	Crichton Castle*	1819	9 $\frac{3}{4}$ × 6 $\frac{3}{4}$	G. Cooke
191	Borthwick Castle	1819	9 $\frac{3}{4}$ × 6 $\frac{3}{4}$	H. Le Keux
192	Edinburgh, High Street	1819	9 $\frac{3}{4}$ × 6	Le Keux & Cooke
193	Edinburgh from the Calton Hill	1820	10 × 6 $\frac{3}{4}$	G. Cooke
194	Edinburgh from Leith Harbour (Vignette Title to Vol. II)	1826	c. 7 $\frac{1}{2}$ × 7 $\frac{1}{2}$	R. Wallis
195	Heriot's Hospital, Edinburgh	1822	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	H. Le Keux
196	Roslyn Castle*	1822	9 $\frac{3}{4}$ × 6 $\frac{1}{2}$	W. R. Smith
197	Dunbar	1824	10 $\frac{1}{2}$ × 6 $\frac{1}{2}$	J. C. Allen
198	Tantallon Castle*	1822	9 $\frac{3}{4}$ × 6	E. Goodall
199	Linlithgow Palace	1822	9 $\frac{3}{4}$ × 6 $\frac{1}{2}$	R. Wallis
200	Bass Rock	1826	10 × 6 $\frac{1}{4}$	W. Miller
* For the Small Replicas of Nos. 190, 196, and 198, see XLIX, 'Tilt's Illustrations to Scott.'				
XXXIII. Stevenson's 'Account of the Bell Rock Lighthouse,' 1824				
201	Bell Rock Lighthouse (Frontispiece)	1824	8 $\frac{5}{8}$ × 5 $\frac{7}{8}$	J. Horsburgh
XXXIV. Single Plate				
202	Ehrenbreitstein, during the Demolition of the Fortress	1824	11 $\frac{3}{8}$ × 7 $\frac{1}{2}$	J. C. Allen
XXXV. Single Plate				
203	Cologne	1824	18 $\frac{5}{8}$ × 13 $\frac{1}{4}$	E. Goodall
XXXVI. Hoare's 'History of Modern Wiltshire'				
204	Wilton House	1825	9 × 6 $\frac{3}{8}$	T. Higham
XXXVII.				
205	The Custom House	1827	9 $\frac{5}{8}$ × 5 $\frac{1}{2}$	J. C. Allen
206	Old London Bridge and Vicinity (Companion Plate)	1827	10 $\frac{1}{2}$ × 7	E. Goodall
XXXVIII. Single Plate				
207	Tivoli, a Composition	1827	23 $\frac{3}{4}$ × 15 $\frac{7}{8}$	E. Goodall

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
XXXIX. Single Plate				
208	The Temple of Jupiter Panhellenius in the Island of Egina	1828	22 $\frac{3}{8}$ x 15	J. Pye
XL. 'Picturesque Views in England and Wales,' 1827-1838				
209	Rivaulx Abbey, Yorkshire	1827	9 $\frac{3}{16}$ x 6 $\frac{1}{16}$	E. Goodall
210	Lancaster, from the Aqueduct Bridge	1827	9 $\frac{1}{8}$ x 6 $\frac{1}{2}$	R. Wallis
211	Dartmouth Cove	1827	9 x 6 $\frac{1}{2}$	W. R. Smith
212	Bolton Abbey, Yorkshire	1827	9 x 6 $\frac{1}{16}$	R. Wallis
213	Colchester, Essex	1827	9 x 6 $\frac{9}{16}$	R. Wallis
214	Fall of the Tees, Yorkshire	1827	8 $\frac{13}{16}$ x 6 $\frac{1}{16}$	E. Goodall
215	Richmond, Yorkshire	1827	9 $\frac{3}{8}$ x 6 $\frac{1}{16}$	W. R. Smith
216	Launceston, Cornwall	1827	9 $\frac{5}{16}$ x 6 $\frac{3}{16}$	J. C. Varrall
217	Barnard Castle, Durham	1827	9 $\frac{1}{8}$ x 6 $\frac{1}{8}$	R. Wallis
218	Saltash, Cornwall	1827	9 $\frac{1}{8}$ x 6 $\frac{1}{16}$	W. R. Smith
219	Aldborough, Suffolk	1827	9 $\frac{1}{8}$ x 6 $\frac{1}{8}$	E. Goodall
220	Orford, Suffolk	1827	9 $\frac{5}{16}$ x 6 $\frac{1}{8}$	R. Brandard
221	Straits of Dover	1828	10 x 6 $\frac{15}{16}$	W. Miller
222	Prudhoe Castle, Northumberland	1828	9 $\frac{1}{8}$ x 6 $\frac{1}{2}$	E. Goodall
223	Valle Crucis Abbey, Denbighshire	1828	9 $\frac{1}{8}$ x 6 $\frac{1}{16}$	J. C. Varrall
224	Buckfastleigh Abbey, Devonshire	1828	9 x 6 $\frac{1}{16}$	R. Wallis
225	Entrance to Fowey Harbour, Cornwall	1829	9 $\frac{1}{16}$ x 6 $\frac{7}{16}$	W. R. Smith
226	Okehampton, Devonshire	1828	9 $\frac{1}{8}$ x 6 $\frac{3}{16}$	Willmore
227	Lancaster Sands	1828	9 $\frac{1}{8}$ x 6 $\frac{1}{2}$	R. Brandard
228	Knaresborough, Yorkshire	1828	9 x 6 $\frac{1}{2}$	T. Jeavons
229	Malmsbury Abbey, Wiltshire	1829	9 $\frac{1}{8}$ x 6 $\frac{1}{16}$	J. C. Varrall
230	Kilgarren Castle, Pembroke	1829	9 $\frac{7}{16}$ x 6 $\frac{1}{2}$	Willmore
231	Exeter	1829	9 $\frac{1}{16}$ x 6 $\frac{7}{16}$	T. Jeavons
232	Richmond, Yorkshire [From the Moors]	1829	9 $\frac{3}{16}$ x 6 $\frac{1}{16}$	Willmore
233	Louth, Lincolnshire	1829	9 $\frac{1}{8}$ x 6 $\frac{1}{2}$	W. Radclyffe
234	Great Yarmouth, Norfolk	1829	10 x 7 $\frac{1}{16}$	W. Miller
235	Stone Henge, Wiltshire	1829	9 $\frac{1}{8}$ x 6 $\frac{1}{2}$	R. Wallis
236	Hampton Court Palace	1829	9 $\frac{1}{16}$ x 6 $\frac{7}{16}$	C. Westwood
237	Devonport and Dockyard, Devonshire	1830	9 $\frac{5}{16}$ x 6 $\frac{5}{16}$	T. Jeavons
238	Dunstanborough Castle, Northumberland	1830	9 $\frac{1}{8}$ x 6 $\frac{1}{16}$	R. Brandard
239	Carisbrook Castle, Isle of Wight	1830	9 $\frac{1}{8}$ x 6 $\frac{1}{2}$	C. Westwood
240	Cowes, Isle of Wight	1830	9 $\frac{7}{16}$ x 6 $\frac{7}{16}$	R. Wallis
241	Stamford, Lincolnshire	1830	9 $\frac{1}{8}$ x 6 $\frac{3}{16}$	W. Miller
242	Alnwick Castle, Northumberland	1830	9 $\frac{1}{8}$ x 6 $\frac{1}{2}$	Willmore
243	Holy Island, Northumberland	1830	9 $\frac{1}{8}$ x 6 $\frac{1}{2}$	Tombleson
244	Stoneyhurst, Lancashire	1830	9 $\frac{1}{8}$ x 6 $\frac{1}{16}$	J. B. Allen
245	Winchelsea, Sussex	1830	9 $\frac{1}{8}$ x 6 $\frac{7}{16}$	J. Henshall
246	Trematon Castle, Cornwall	1830	9 $\frac{1}{8}$ x 6 $\frac{1}{2}$	R. Wallis
247	St. Mawes, Cornwall	1830	9 $\frac{1}{16}$ x 6 $\frac{7}{16}$	J. H. Kernot
248	Walton Bridge, on Thames, Surrey	1830	9 $\frac{1}{16}$ x 6 $\frac{5}{16}$	J. C. Varrall
249	Ludlow Castle, Shropshire	1831	9 $\frac{1}{16}$ x 6 $\frac{3}{16}$	R. Wallis
250	Folkestone Harbour and Coast to Dover	1831	9 $\frac{5}{16}$ x 6 $\frac{1}{16}$	J. Horsburgh
251	Tynemouth, Northumberland	1831	9 x 6 $\frac{1}{2}$	W. R. Smith
252	Gosport, Entrance to Portsmouth Harbour	1831	9 $\frac{3}{16}$ x 6 $\frac{3}{8}$	R. Brandard

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
XL. 'England and Wales'—continued.				
2553	Windsor Castle, Berkshire	1831	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. Miller
2554	Elton College, Berkshire	1831	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. Radclyffe
2555	Bedford, Bedfordshire	1831	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	Willmore
2556	Pembroke Castle, Wales	1831	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	T. Jeavons
2557	Richmond Hill and Bridge, Surrey	1832	9 × 6 $\frac{1}{2}$	W. R. Smith
2558	Malvern Abbey and Gate, Worcestershire	1832	9 $\frac{3}{4}$ × 6 $\frac{1}{2}$	J. Horsburgh
2559	Plymouth, Devonshire	1832	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. J. Cooke
2660	Salisbury, Wiltshire	1830	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. Radclyffe
2661	St. Catherine's Hill, near Guildford, Surrey	1832	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	J. H. Kernot
2662	Chatham, Kent	1832	9 $\frac{1}{2}$ × 5 $\frac{1}{2}$	W. Miller
2663	Margate, Kent	1832	9 × 6 $\frac{1}{2}$	R. Wallis
2664	Ashby de la Zouch, Leicestershire	1832	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. Radclyffe
2665	Warwick Castle, Warwickshire	1832	9 $\frac{3}{4}$ × 6 $\frac{1}{2}$	R. Wallis
2666	Kenilworth Castle, Warwickshire	1832	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	T. Jeavons
2667	Brinkburn Priory, Northumberland	1832	9 $\frac{3}{4}$ × 6	J. C. Varrall
2668	Tamworth Castle, Staffordshire	1832	9 × 6 $\frac{7}{8}$	Willmore
2669	Ely Cathedral, Cambridgeshire	1833	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	T. Higham
2770	Blenheim, Oxfordshire	1833	9 $\frac{1}{2}$ × 5 $\frac{1}{2}$	W. Radclyffe
2771	Castle Upnor, River Medway	1833	9 $\frac{3}{4}$ × 6 $\frac{1}{2}$	J. B. Allen
2772	Laugharne Castle, Caermarthenshire	1833	9 × 6 $\frac{1}{2}$	J. Horsburgh
2773	Coventry, Warwickshire	1833	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	S. Fisher
2774	Nottingham, Nottinghamshire	1833	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. J. Cooke
2775	Carew Castle, Pembroke	1834	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. Miller
2776	Penmaen-Mawr, Caernarvonshire	1834	8 $\frac{1}{2}$ × 6 $\frac{7}{8}$	Willmore
2777	Christ Church College, Oxford	1834	8 $\frac{1}{2}$ × 6 $\frac{1}{2}$	J. Redaway
2778	Arundel Castle and Town, Sussex	1834	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	T. Jeavons
2779	Llandberis Lake, Wales	1834	9 $\frac{5}{8}$ × 6 $\frac{7}{8}$	Willmore
2880	Leicester Abbey, Leicestershire	1834	9 $\frac{1}{2}$ × 5 $\frac{1}{2}$	W. R. Smith
2881	Caernarvon Castle, Wales	1835	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. Radclyffe
2882	Dudley, Worcestershire	1835	9 $\frac{3}{4}$ × 6 $\frac{1}{2}$	R. Wallis
2883	Boston, Lincolnshire	1835	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	T. Jeavons
2884	Ullswater, Cumberland	1835	9 × 6 $\frac{1}{2}$	Willmore
2885	Powis Castle, Montgomery	1836	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	Willmore
2886	Worcester, Worcestershire	1835	9 $\frac{5}{8}$ × 6 $\frac{7}{8}$	T. Jeavons
2887	Llanthony, Monmouthshire	1836	9 $\frac{3}{4}$ × 6 $\frac{5}{8}$	Willmore
2888	Longships Lighthouse, Lands End	1836	9 $\frac{1}{2}$ × 6 $\frac{7}{8}$	W. R. Smith
2889	Beaumaris, Isle of Anglesea	1836	9 $\frac{7}{8}$ × 6 $\frac{1}{2}$	W. R. Smith
2990	Lyme Regis	1836	10 $\frac{1}{2}$ × 6 $\frac{1}{2}$	T. Jeavons
2991	Harlech Castle, North Wales	1836	9 $\frac{3}{4}$ × 6 $\frac{1}{2}$	W. R. Smith
2992	Flint Castle, North Wales	1836	9 $\frac{1}{4}$ × 6 $\frac{1}{2}$	J. H. Kernot
2993	Lowestoffe, Suffolk	1837	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. R. Smith
2994	Kidwelly Castle, South Wales	1837	9 $\frac{3}{4}$ × 6 $\frac{1}{2}$	T. Jeavons
2995	Keswick Lake, Cumberland	1837	9 $\frac{5}{8}$ × 6	W. Radclyffe
2996	Llangollen, North Wales	1837	10 $\frac{1}{2}$ × 6 $\frac{7}{8}$	Willmore
2997	Durham Cathedral	1836	9 $\frac{3}{4}$ × 6 $\frac{1}{2}$	W. Miller
2998	Winander-mere, Westmoreland	1837	9 $\frac{5}{8}$ × 6 $\frac{1}{2}$	Willmore
2999	Whitehaven, Cumberland	1837	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	W. R. Smith
3000	Crickieth Castle, North Wales	1837	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	S. Fisher
3001	Rochester, Stroud and Chatham, Medway, Kent	1838	9 $\frac{7}{8}$ × 6 $\frac{1}{2}$	J. C. Varrall

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
XL. 'England and Wales'—continued.				
302	Chain Bridge over the River Tees	1838	$9\frac{7}{8} \times 6\frac{1}{2}$	W. R. Smith
303	Richmond Terrace, Surrey	1838	$9\frac{1}{8} \times 6\frac{7}{16}$	Willmore
304	Mount St. Michael, Cornwall	1838	$9\frac{1}{2} \times 6\frac{1}{2}$	S. Fisher
XLI. The Proposed 'East Coast of England'¹ (Unpublished)				
305	Lowestoffe Lighthouse (Vignette)		$5 \times 6\frac{1}{2}$	J. C. Allen
306	Harborough Sands (Vignette)		$5 \times 6\frac{1}{2}$	J. C. Allen
307	Orford Castle and Church (Vignette)		$4\frac{3}{4} \times 5\frac{1}{2}$	J. C. Allen
308	Aldborough		$9\frac{3}{4} \times 6\frac{1}{2}$	J. C. Allen
309	Dunwich (called in error <i>Dymchurch</i>)		$10 \times 6\frac{1}{16}$	J. C. Allen
310	Orfordness		$9\frac{7}{8} \times 7$	J. C. Allen
311	Lowestoffe (Open Etching only)		10×7	J. C. Allen
312	Whitby (Ditto)		$10 \times 7\frac{1}{2}$	J. C. Allen

Section B.—Line Engravings on Steel

XLII. Various 'Annuals,' 1826-1837

N.B.—It is possible that some of these were engraved on Copper, but the majority were on Steel.

XLIIA. 'The Bijou,' 1829				
313	Mount Blanc... ..	1828	$3\frac{1}{8} \times 2\frac{7}{8}$	Davies
XLII B. 'The Literary Souvenir,' 1826-1832				
314	Richmond Hill (See also 'The Amulet,' XLII D)	1826	$4\frac{3}{8} \times 2\frac{1}{16}$	E. Goodall
315	Bolton Abbey, Wharfedale	1826	$4\frac{1}{16} \times 2\frac{7}{16}$	E. Finden
316	Buckfastleigh Abbey	1827	$4\frac{1}{8} \times 2\frac{7}{16}$	R. Wallis
317	Norham Castle	1827	$4\frac{1}{8} \times 3\frac{3}{16}$	P. Heath
317a	Ehrenbreitstein	1828	$4\frac{1}{4} \times 2\frac{3}{8}$	J. Pye
318	The Tower of London (See also 'How's Lays and Legends,' XLII L)	1831	$4\frac{9}{16} \times 3$	W. Miller
XLII C. 'The Keepsake,' 1828-1837				
319	Florence (See also 'Heath's Gallery,' XLII K)	1828	$5\frac{1}{2} \times 3\frac{7}{16}$	E. Goodall
320	Lake of Albano (Ditto)	1829	$5\frac{1}{4} \times 3\frac{9}{16}$	R. Wallis
321	Lago Maggiore	1829	$5\frac{1}{4} \times 3\frac{7}{16}$	W. R. Smith
322	Virginia Water, No. I (Ditto)	1830	$5\frac{7}{16} \times 3\frac{3}{16}$	R. Wallis
323	Virginia Water, No. II (Ditto)	1830	$5\frac{1}{16} \times 3$	R. Wallis
324	Saumur	1831	$5\frac{9}{16} \times 3\frac{1}{8}$	R. Wallis
325	Nantes	1831	$5\frac{1}{16} \times 3\frac{3}{16}$	Willmore
326	St. Germain-en-Laye	1832	$5\frac{5}{8} \times 3$	R. Wallis
327	Marly (See also 'Heath's Gallery,' XLII K) ...	1832	$5\frac{9}{16} \times 3\frac{3}{4}$	W. Miller
328	Ehrenbreitstein (Ditto)	1833	$5\frac{5}{8} \times 3\frac{7}{16}$	R. Wallis
329	Falls of the Rhine	1833	$5\frac{9}{16} \times 3\frac{11}{16}$	J. B. Allen

¹ This has hitherto been erroneously described as "Holloway's Continuation of 'England and Wales.'"

NOO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
3300	Havre	1834	$5\frac{1}{2} \times 3\frac{7}{8}$	R. Wallis
3331	Palace of La Belle Gabrielle (See also 'Heath's Gallery,' XLIIK)	1834	$5\frac{1}{8} \times 3\frac{1}{8}$	W. Miller
3332	Burning of the Houses of Parliament (Vignette)	1835	$3\frac{7}{8} \times 4\frac{3}{8}$	Willmore
3333	Fire at Sea (Vignette)	1835	$3\frac{1}{8} \times 4\frac{7}{8}$	Willmore
3344	The Wreck (Vignette)	1836	$3\frac{1}{16} \times 4\frac{1}{8}$	H. Griffiths
3335	The Sea! The Sea! (Vignette)	1837	$3\frac{1}{16} \times 4\frac{3}{16}$	Willmore
XLIID. 'The Amulet,' 1829-1831				
3366	Ehrenbreitstein (See No. 317a)			
3337	Florence from the Chiesa al Monte	1831	$4\frac{5}{8} \times 3$	E. Goodall
XLII E. 'The Anniversary,' 1829				
3338	Fonthill	1828	$5\frac{1}{16} \times 3\frac{7}{16}$	T. Crostick
XLII F. 'Friendship's Offering,' 1830				
3339	Vesuvius in Eruption (See also same Plate under Title 'Bay of Naples,' No. 346.)	1830	$4\frac{3}{8} \times 2\frac{3}{4}$	T. Jeavons
XLII G. 'The Remembrance,' 1832				
3440	The Forum Romanum	1830	$4\frac{5}{16} \times 3\frac{1}{16}$	J. Henshall
XLII H. 'The Talisman,' 1831				
3441	Barnard Castle Forum Romanum (See 'Remembrance,' No. 340)	1831	$4\frac{3}{4} \times 3\frac{7}{16}$	Willmore
XLII I. Some Annual or Annals Unknown				
3442	The Rialto, Venice (Small Replica of No. 144)	1830	$4\frac{3}{8} \times 2\frac{7}{8}$	H. Adlard
3443	Cascade of Terni (Ditto of No. 145)	1830	$2\frac{15}{16} \times 4\frac{7}{16}$	H. Adlard
3444	Naples from the Mole (Ditto of No. 156)	1827	$4\frac{3}{16} \times 2\frac{11}{16}$	H. Adlard
3445	Florence from Fiesole (Ditto of No. 159)	1830	$4\frac{3}{16} \times 2\frac{9}{16}$	H. Adlard
3446	Bay of Naples (See 'Friendship's Offering,' No. 339)	1830	$4\frac{3}{8} \times 2\frac{3}{4}$	H. Adlard
3447	Temple of Egina	?	$4\frac{5}{8} \times 3$	T. Kelly
XLII K. Heath's 'Gallery of British Engravings,' 1836				
	Lake of Albano (See 'Keepsake,' No. 320)	1836		
	Florence (Ditto No. 319)	"		
	Virginia Water, I (Ditto No. 322)	"		
	Virginia Water, II (Ditto No. 323)	"		
	Ehrenbreitstein (Ditto No. 328)	"		
	Palace of La Belle Gabrielle (Ditto No. 331)	"		
	Marly (Ditto No. 327)	"		
XLII L. How's 'Lays and Legends,' 1843				
	Tower of London (See 'Literary Souvenir,' No. 318)	1843		

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
XLIII. 'Rogers's Italy,' 1830 (All Vignettes)				
348	The Lake of Geneva	1830	3 $\frac{3}{4}$ x 2 $\frac{1}{4}$	E. Goodall
349	William Tell's Chapel	"	3 $\frac{1}{2}$ x 2 $\frac{3}{4}$	R. Wallis
350	St. Maurice	"	3 $\frac{1}{2}$ x 2 $\frac{1}{4}$	R. Wallis
351	Hospice of the Great St. Bernard (I)	"	3 $\frac{1}{4}$ x 3 $\frac{1}{4}$	W. R. Smith
352	Hospice of the Great St. Bernard (II)	"	3 $\frac{1}{4}$ x 3 $\frac{1}{4}$	W. R. Smith
353	Marengo... ..	"	3 $\frac{3}{8}$ x 2	E. Goodall
354	Aosta	"	3 $\frac{1}{8}$ x 2 $\frac{3}{4}$	H. Le Keux
355	Martigny	"	3 $\frac{3}{8}$ x 2 $\frac{3}{4}$	W. Cooke
356	Hannibal passing the Alps	"	3 $\frac{1}{2}$ x 2 $\frac{3}{4}$	W. R. Smith
357	Lake of Como (I)	"	3 $\frac{1}{2}$ x 2 $\frac{1}{4}$	E. Goodall
358	Venice	"	3 $\frac{1}{4}$ x 2 $\frac{1}{4}$	E. Goodall
359	Florence... ..	"	3 $\frac{3}{8}$ x 2 $\frac{1}{4}$	E. Goodall
360	Galileo's Villa	"	3 $\frac{1}{8}$ x 2 $\frac{3}{8}$	E. Goodall
361	Villa Madama—Moonlight	"	3 x 3	H. Le Keux
362	Rome, Castle of St. Angelo	"	3 $\frac{7}{8}$ x 2 $\frac{3}{4}$	R. Wallis
363	The Forum	"	3 $\frac{1}{4}$ x 3 $\frac{1}{8}$	E. Goodall
364	The Campagna of Rome	"	3 $\frac{3}{8}$ x 2 $\frac{1}{8}$	E. Goodall
365	Tivoli	"	3 $\frac{1}{2}$ x 3	J. Pye
366	Perugia	"	3 $\frac{3}{8}$ x 2 $\frac{3}{4}$	E. Goodall
367	Banditti	"	2 $\frac{3}{8}$ x 3 $\frac{3}{8}$	R. Wallis
368	Naples	"	2 $\frac{1}{2}$ x 1 $\frac{3}{4}$	E. Goodall
369	Pæstum	"	3 $\frac{3}{8}$ x 2 $\frac{3}{4}$	J. Pye
370	Amalfi	"	3 $\frac{1}{2}$ x 3	R. Wallis
371	A Villa on the Night of a Festa di Ballo	"	3 $\frac{1}{2}$ x 3	E. Goodall
372	A Farewell—Lake of Como (II)	"	3 $\frac{3}{8}$ x 2 $\frac{3}{4}$	R. Wallis
XLIV. 'Rogers's Poems,' 1834 (All Vignettes)				
373	A Garden	1834	3 $\frac{3}{8}$ x 3 $\frac{1}{4}$	W. Miller
374	A Village—Evening	"	3 $\frac{1}{2}$ x 2 $\frac{1}{4}$	E. Goodall
375	The Gipsy	"	3 $\frac{3}{8}$ x 2 $\frac{3}{4}$	E. Goodall
376	Leaving Home	"	3 $\frac{3}{8}$ x 2 $\frac{3}{4}$	E. Goodall
377	Greenwich Hospital	"	3 $\frac{1}{2}$ x 2 $\frac{1}{4}$	E. Goodall
378	Keswick Lake	"	3 $\frac{1}{2}$ x 2 $\frac{1}{4}$	E. Goodall
379	St. Herbert's Chapel	"	3 $\frac{1}{2}$ x 2 $\frac{1}{4}$	H. Le Keux
380	An Old Manor House	"	3 x 3 $\frac{3}{8}$	W. Miller
381	Tornaro	"	3 $\frac{3}{8}$ x 3 $\frac{3}{8}$	R. Wallis
382	A Village Fair	"	3 $\frac{1}{2}$ x 3 $\frac{1}{4}$	E. Goodall
383	Traitor's Gate, Tower of London	"	3 x 3 $\frac{1}{4}$	E. Goodall
384	St. Anne's Hill (I)	"	3 $\frac{3}{8}$ x 2 $\frac{1}{8}$	E. Goodall
385	A Hurricane in the Desert	"	3 $\frac{3}{8}$ x 3	E. Goodall
386	Venice, The Rialto—Moonlight	"	3 $\frac{3}{8}$ x 3 $\frac{1}{4}$	W. Miller
387	Valombrè	"	2 $\frac{7}{8}$ x 4 $\frac{1}{4}$	E. Goodall
388	St. Pierre's Cottage	"	3 $\frac{1}{2}$ x 3	E. Goodall
389	St. Julien's Chapel	"	2 $\frac{1}{2}$ x 3 $\frac{3}{8}$	E. Goodall
390	Captivity	"	3 $\frac{1}{2}$ x 3	E. Goodall
391	An Old Oak	"	3 $\frac{1}{2}$ x 2 $\frac{1}{4}$	E. Goodall
392	Shipbuilding (An Old Oak Dead)	"	3 $\frac{1}{2}$ x 2 $\frac{1}{4}$	E. Goodall
393	The Boy of Egremont	"	3 $\frac{1}{2}$ x 2 $\frac{3}{8}$	E. Goodall

NOO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
3944	Bolton Abbey	1834	31 × 23 ¹ / ₂	R. Wallis
3955	The Alps at Daybreak	"	31 × 3	E. Goodall
3966	Loch Lomond	"	31 × 21 ¹ / ₂	W. Miller
3977	St. Anne's Hill (II)	"	27 × 22 ¹ / ₂	E. Goodall
3998	Columbus and his Son	"	33 × 31	E. Goodall
3999	Columbus setting Sail... ..	"	31 × 22	E. Goodall
4000	The Vision of Columbus	"	31 × 23 ¹ / ₂	E. Goodall
4001	Land Discovered by Columbus... ..	"	3 × 3	E. Goodall
4002	The Landing of Columbus... ..	"	33 × 21	E. Goodall
4003	A Tempest—Voyage of Columbus	"	2 × 31	E. Goodall
4004	Cortes and Pizarro	"	31 × 33	E. Goodall
4005	Datur hora quieti... ..	"	31 × 28	E. Goodall
XLV. 'Byron's Life and Works' (Murray Edition), 1832-1834				
4006	Gibraltar	1832	58 × 31 ¹ / ₂	E. Finden
4007	Malta	"	58 × 31	E. Finden
4008	The Acropolis of Athens	"	58 × 31	J. Cousen
4009	Temple of Minerva, Cape Colonna	"	58 × 31 ¹ / ₂	E. Finden
4110	Tomb of Cecilia Metella	1833	51 × 31	E. Finden
4111	Rhodes	"	58 × 31	W. Finden
4112	Drachenfels	"	58 × 31	W. Finden
4113	Cephalonia	"	58 × 31	E. Finden
4114	Negropont	1834	51 × 31	E. Finden
4115	Santa Maria della Spina, Pisa	1832	31 × 31	E. Finden
4116	Gate of Theseus, Athens	"	31 × 4	E. Finden
4117	The Plain of Troy	"	31 × 3	E. Finden
4118	Bacharach on the Rhine	"	31 × 31	E. Finden
4119	The Castle of St. Angelo	"	33 × 2	E. Finden
4220	Corinth from the Acropolis	1833	31 × 31	E. Finden
4221	The Bridge of Sighs, Venice	"	3 × 31	E. Finden
4222	The Bernese Alps	"	31 × 2	E. Finden
4223	The Walls of Rome (Tomb of Caius Sestus)... ..	"	31 × 2	E. Finden
4224	Parnassus and Castalian Spring	"	31 × 3	E. Finden
4225	The Field of Waterloo from Hougomont	"	31 × 2	E. Finden
4226	Scio (Fontana de Melek, Mehmet Pasha)	"	31 × 31	E. Finden
4227	Genoa	"	31 × 2	E. Finden
4228	Cologne	"	3 × 31	E. Finden
4229	Santa Sophia, Constantinople	"	33 × 2	E. Finden
4330	The School of Homer, Scio	"	31 × 31	E. Finden
4331	The Castellated Rhine	"	33 × 2	E. Finden
XLVI. 'The Rivers of France,' 1833-1835:—				
XLVIA. 'Turner's Annual Tour—The Loire,' 1833				
4332	Nantes (Vignette Title)	1833	31 × 5	W. Miller
4333	Orleans	"	58 × 31	T. Higham

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
XLVI. 'Rivers of France'—continued.				
434	Beaugency	1833	5 $\frac{7}{8}$ × 3 $\frac{5}{8}$	R. Brandard
435	Blois	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Brandard
436	Palace at Blois	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Wallis
437	Amboise... ..	"	5 $\frac{1}{8}$ × 4	W. R. Smith
438	Château of Amboise	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	J. B. Allen
439	Canal of the Loire and Cher, near Tours	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	T. Jeavons
440	Tours	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Brandard
441	St. Julian's, Tours	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	W. Radclyffe
442	Tours—Looking Backward	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Wallis
443	Saumur... ..	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	Willmore
444	Rietz, near Saumur	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Brandard
445	Montjen	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	Willmore
446	St. Florent	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Brandard
447	Between Clairmont and Mauves	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	W. Miller
448	Château Hamelin... ..	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Brandard
449	Scene on the Loire	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Wallis
450	Clairmont	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	Willmore
451	Coteaux de Mauves	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Wallis
452	Château de Nantes	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	W. Miller
XLVIB. 'Turner's Annual Tour—The Seine,'				
1834				
453	Light Towers of the Hève (Vignette Title)	1834	3 $\frac{1}{2}$ × 4	J. Cousen
454	Havre	"	5 $\frac{1}{8}$ × 3 $\frac{7}{8}$	J. B. Allen
455	Havre, Tower of Francis I... ..	"	5 $\frac{1}{8}$ × 4	R. Wallis
456	Graville	"	5 $\frac{1}{8}$ × 3 $\frac{3}{8}$	R. Brandard
457	Harfleur... ..	"	5 $\frac{1}{8}$ × 3 $\frac{3}{8}$	J. Cousen
458	Tancarville	"	5 $\frac{1}{8}$ × 3 $\frac{3}{8}$	Willmore
459	Château de Tancarville, with Town of Quilleboeuf	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Brandard
460	Lillebonne, Château and Tower [P Town]	"	5 $\frac{1}{8}$ × 4	T. Jeavons
461	Lillebonne, Château	"	5 $\frac{1}{8}$ × 3 $\frac{3}{8}$	Willmore
462	Caudebec	"	5 $\frac{1}{8}$ × 3 $\frac{3}{8}$	J. B. Allen
463	Jumièges	"	5 $\frac{1}{8}$ × 4	Armytage
464	La Chaise de Gargantua, near Duclair	"	5 $\frac{1}{8}$ × 3 $\frac{3}{8}$	R. Brandard
465	Rouen, looking up the River	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Brandard
466	Rouen, looking down the River	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	W. Miller
467	Rouen Cathedral	"	5 $\frac{1}{8}$ × 3 $\frac{7}{8}$	T. Higham
468	Rouen, from St. Catherine's Hill	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	W. Miller
469	Château de la Mailleraie	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	R. Brandard
470	Between Quilleboeuf and Villequier	"	5 $\frac{1}{8}$ × 3 $\frac{3}{8}$	R. Brandard
471	Quilleboeuf	"	5 $\frac{1}{8}$ × 3 $\frac{3}{8}$	R. Brandard
472	Honfleur... ..	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	J. Cousen
XLVIC. 'Turner's Annual Tour—The Seine,'				
1835				
473	Château Gaillard, from the South (Vignette Title)	1835	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	J. Cousen
474	Château Gaillard, from the East	"	5 $\frac{1}{8}$ × 4 $\frac{1}{8}$	J. Smith

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
475	Vernon	1835	5 $\frac{9}{16}$ × 4	Willmore
476	Pont de l'Arche	"	5 $\frac{3}{16}$ × 3 $\frac{7}{8}$	Willmore
477	View on the Seine, between Mantes and Vernon	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	R. Brandard
478	Mantes	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	W. Radclyffe
479	Bridge of Meulan... ..	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	J. Cousen
480	SSt. Germain... ..	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	J. B. Allen
481	SSaint Denis	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	S. Fisher
482	Bridges of St. Cloud and Sèvres	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	J. Radclyffe
483	The Lanterne of St. Cloud... ..	"	5 $\frac{7}{16}$ × 3 $\frac{1}{8}$	Willmore
484	Bridge of St. Cloud from Sèvres	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	S. Fisher
485	Paris from the Barrière de Passy	"	5 $\frac{1}{16}$ × 4	Willmore
486	Pont-Neuf, Paris	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	W. Miller
487	Marché aux Fleurs and the Pont-au-Change...	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	W. Radclyffe
488	Hôtel de Ville and Pont d'Arcole	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	T. Jeavons
489	Boulevards, Paris	"	5 $\frac{1}{16}$ × 4	T. Higham
490	Confluence of the Seine and the Marne	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	Armytage
491	Melun	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	W. Miller
492	Troyes	"	5 $\frac{1}{16}$ × 4	Armytage
XLVII. 'Scott's Poetical Works' (Cadell), 1834				
493	Carlisle	1834	5 $\frac{3}{4}$ × 5 $\frac{5}{16}$	E. Goodall
494	Ssmailholme Tower (Vignette)	"	3 $\frac{1}{4}$ × 4 $\frac{1}{8}$	E. Goodall
495	Jedburgh Abbey	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	R. Brandard
496	JJohnnie Armstrong's Tower (Vignette)	"	3 $\frac{1}{4}$ × 4	E. Goodall
497	Kelso	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	R. Wallis
498	Lochmaben Castle (Vignette)	"	3 $\frac{3}{8}$ × 4 $\frac{1}{8}$	Willmore
499	Caerlaverock Castle	"	5 $\frac{5}{16}$ × 3 $\frac{1}{8}$	E. Goodall
500	Hermitage Castle (Vignette)	"	3 $\frac{3}{8}$ × 4 $\frac{1}{8}$	R. Wallis
501	Dryburgh Abbey	"	5 $\frac{1}{16}$ × 3 $\frac{1}{8}$	W. Miller
502	Bemerside Tower (Vignette)	"	3 $\frac{9}{16}$ × 4 $\frac{1}{8}$	J. Horsburgh
503	Melrose	"	5 $\frac{3}{16}$ × 3 $\frac{7}{8}$	W. Miller
504	Newark Castle (Vignette)	"	3 $\frac{3}{8}$ × 4 $\frac{1}{8}$	W. J. Cooke
505	Edinburgh from Blackford Hill	"	5 $\frac{3}{8}$ × 3 $\frac{3}{8}$	W. Miller
506	Alshiestiel (Vignette)	"	3 $\frac{5}{16}$ × 4	J. Horsburgh
507	Loch Katrine	"	5 $\frac{3}{8}$ × 3 $\frac{7}{8}$	W. Miller
508	Loch Achray (Vignette)	"	3 $\frac{1}{4}$ × 3 $\frac{1}{8}$	W. Miller
509	Junction of the Greta and the Tees... ..	"	5 $\frac{3}{8}$ × 3 $\frac{1}{8}$	J. Pye
510	Bowes Tower (Vignette)	"	3 $\frac{1}{4}$ × 5 $\frac{1}{8}$	E. Webb
511	Loch Coriskin	"	5 $\frac{1}{16}$ × 3 $\frac{3}{8}$	H. Le Keux
512	Ffingal's Cave, Staffa (Vignette)	"	3 $\frac{3}{8}$ × 4 $\frac{1}{8}$	E. Goodall
513	Sskiddaw	"	5 $\frac{3}{8}$ × 3 $\frac{1}{8}$	W. Miller
514	Mayburgh (Vignette)	"	3 $\frac{1}{4}$ × 3 $\frac{1}{8}$	J. Horsburgh
515	Berwick-upon-Tweed	"	5 $\frac{5}{8}$ × 3 $\frac{1}{8}$	W. Miller
516	Abbotsford (Vignette <i>in framed border</i>)	"	3 $\frac{1}{4}$ × 3 $\frac{1}{2}$	H. Le Keux
XLVIII. 'Scott's Prose Works,' 1834-1836				
517	Dryden's Monument (Vignette)	1834-1836	2 $\frac{7}{8}$ × 4 $\frac{1}{8}$	J. Horsburgh
518	Dumbarton Castle (Vignette)	"	3 $\frac{1}{2}$ × 3 $\frac{1}{8}$	W. Miller

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
XLVIII. 'Scott's Prose Works'—continued		1834-		
519	Brussels—Distant View	1836	5 $\frac{1}{2}$ × 3 $\frac{1}{4}$	W. Miller
520	Hougoumont (Vignette)	"	3 $\frac{1}{2}$ × 4	W. Miller
521	New Abbey, near Dumfries (Vignette)	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
522	Norham Castle—Moonrise... ..	"	5 × 3	W. Miller
523	Jerusalem	"	5 $\frac{1}{2}$ × 3	W. Miller
524	Shakespeare's Monument (Vignette)	"	2 $\frac{1}{2}$ × 4 $\frac{1}{2}$	J. Horsburgh
525	Hôtel de Ville, Paris (Vignette)	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
526	Napoleon's Logement, Quai Conti (Vignette)	"	2 $\frac{1}{2}$ × 4 $\frac{1}{2}$	J. Horsburgh
527	Brienne	"	5 × 3 $\frac{1}{4}$	W. Miller
528	Venice—The Campanile (Vignette)... ..	"	3 $\frac{1}{2}$ × 4	W. Miller
529	Placenza (Piacenza)	"	5 × 3 $\frac{1}{4}$	W. Miller
530	Verona	"	5 × 3 $\frac{1}{2}$	W. Miller
531	Vincennes (Vignette)	"	3 $\frac{1}{2}$ × 3	W. Miller
532	St. Cloud	"	5 × 3	W. Miller
533	Mayence (Vignette)	"	3 $\frac{1}{2}$ × 3 $\frac{1}{4}$	W. Miller
534	Milan	"	5 × 3	J. Horsburgh
535	The Simplon (Vignette)	"	3 $\frac{1}{2}$ × 4	W. Miller
536	Paris from Père-la-Chaise	"	4 × 3	W. Miller
537	Malmaison (Vignette)... ..	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
538	Fontainebleau (Vignette)	"	3 × 3	W. Miller
539	Field of Waterloo [with lightning]	"	5 $\frac{1}{2}$ × 3	W. Miller
540	The Bellerophon, Plymouth Sound (Vignette)	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	E. Goodall
541	Chiefswood Cottage (Vignette)... ..	"	2 $\frac{1}{2}$ × 4	W. Miller
542	The Rhymer's Glen	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
543	Edinburgh from St. Anthony's Chapel	"	5 $\frac{1}{2}$ × 3	W. Miller
544	Dunfermline (Vignette)	"	3 × 3	J. Horsburgh
545	Stirling	"	5 × 3	W. Miller
546	Craigmillar Castle (Vignette)	"	3 $\frac{1}{2}$ × 4	W. Miller
547	Dunstaffnage	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
548	Linlithgow (Vignette)... ..	"	3 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
549	Glencoe	"	5 × 3 $\frac{1}{2}$	W. Miller
550	Killiecrankie (Vignette)	"	3 $\frac{1}{2}$ × 4	W. Miller
551	Inverness	"	5 $\frac{1}{2}$ × 3 $\frac{1}{2}$	W. Miller
552	Fort Augustus (Vignette)	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
553	Rouen—Distant View	"	5 × 3 $\frac{1}{4}$	Richardson
554	Calais (Vignette)	"	2 $\frac{1}{2}$ × 4 $\frac{1}{2}$	J. Horsburgh
555	Château d'Arc, near Dieppe	"	5 × 3 $\frac{1}{2}$	W. Forrest
556	Abbeville (Vignette)	"	3 $\frac{1}{4}$ × 3 $\frac{1}{2}$	J. Horsburgh
XLIX. Tilt's 'Illustrations to Scott's Poetical Works,' 1834				
557	Roslin Castle (Small Replica of No. 196) ...	1834	4 $\frac{1}{2}$ × 3 $\frac{3}{16}$	W. R. Smith
558	Crichton Castle (Ditto of No. 190)	"	4 $\frac{1}{2}$ × 3	W. B. Cooke
559	Tantallon Castle (Ditto of No. 198)	"	4 $\frac{1}{2}$ × 3	W. B. Cooke
L. Fisher's 'Illustrations to Waverley Novels,' 1836-1837				
560	Edinburgh—March of the Highlanders ...	1836	5 $\frac{1}{4}$ × 3 $\frac{5}{16}$	T. Higham
561	Col. Mannering, Hazlewood, and Smugglers...	"	5 $\frac{1}{4}$ × 3 $\frac{1}{4}$	W. Finden

NO..	SUBJECT.	DATE.	SIZE.	ENGRAVER.
562	Bally-burgh Ness... ..	1836	$5\frac{5}{16} \times 3\frac{1}{4}$	E. Finden
563	"It's Auld Ailie hersell"	"	$5\frac{1}{4} \times 3\frac{1}{4}$	Armytage
564	Wolf's Hope	"	$5\frac{3}{16} \times 3\frac{1}{16}$	J. H. Kernot
565	Loch Leven Castle	"	$5\frac{3}{16} \times 3\frac{1}{4}$	J. B. Allen
LI. Lockhart's 'Life of Scott,' 1839				
566	Sandy Knowe (Smailholme Tower), Vignette to Vol. II	1839	$3\frac{1}{2} \times 4\frac{1}{8}$	W. Miller
567	Scott's Birthplace, No. 39, Castle Street, Edinburgh (Vignette)	"	$3\frac{3}{8} \times 4\frac{3}{8}$	W. Miller
568	Abbotsford from the Northern Bank of the Tweed (Frontispiece to Vol. VIII)	"	$5\frac{3}{16} \times 3\frac{3}{8}$	W. Miller
LII. 'Scott's Poetical Works' (Library Edition), 1841				
569	Abbotsford (<i>The Large Square Vignette</i>) ...	1841	$4\frac{1}{2} \times 5$	W. Miller
LIII. 'The Gallery of Modern British Artists,' 1834-1836				
570	Fish Market, Rotterdam	1834	$5\frac{7}{8} \times 4\frac{1}{8}$	W. Floyd
571	Rievaulx Abbey (the Small plate, with the Bridge)	1836	$6\frac{3}{16} \times 3\frac{11}{16}$	J. C. Bentley
LIV. Finden's 'Landscape Illustrations of the Bible,' 1836				
572	Mount Moriah	1836	$5\frac{1}{4} \times 3\frac{3}{4}$	E. Finden
573	The Red Sea and Suez	"	$5\frac{1}{8} \times 3\frac{7}{8}$	E. Finden
574	Encampment of Israelites, Mount Sinai... ..	"	$5\frac{5}{8} \times 3\frac{7}{8}$	J. B. Allen
575	The Desert of Sinai	"	$5\frac{5}{8} \times 4$	E. Finden
576	Jericho	"	$5\frac{7}{16} \times 3\frac{1}{2}$	W. Finden
577	The Dead Sea, Jericho, and Mouth of Jordan	"	$5\frac{1}{2} \times 3\frac{7}{8}$	E. Finden
578	Wilderness of Engedi and Convent of Santa Saba	"	$5\frac{9}{16} \times 4$	J. B. Allen
579	Joppa	"	$5\frac{9}{16} \times 3\frac{9}{16}$	E. Finden
580	Solomon's Pools	"	$5\frac{1}{8} \times 3\frac{11}{16}$	Stephenson
581	Ramah and Rachel's Tomb	"	$5\frac{1}{8} \times 3\frac{11}{16}$	W. Finden
582	Babylon	"	$5\frac{1}{4} \times 3\frac{1}{2}$	J. Cousen
583	Egypt, the Pyramids of Ghizeh	"	$5\frac{1}{8} \times 3\frac{1}{2}$	E. Finden
584	Mount Lebanon and Convent of St. Antonio...	"	$5\frac{7}{16} \times 3\frac{1}{2}$	W. Finden
585	Nineveh, Moussul on the Tigris	"	$5\frac{1}{4} \times 3\frac{1}{2}$	W. Radclyffe
586	Lebanon, from Tripoli	"	$5\frac{1}{8} \times 3\frac{1}{2}$	E. Finden
587	Jerusalem from the Mount of Olives	"	$5\frac{9}{16} \times 3\frac{11}{16}$	J. B. Allen
588	Bethlehem	"	$5\frac{1}{8} \times 3\frac{1}{2}$	E. Finden
589	Nazareth	"	$5\frac{1}{4} \times 3\frac{1}{2}$	E. Finden
590	Jerusalem, with the Walls	"	$5\frac{3}{8} \times 3\frac{11}{16}$	W. Finden
591	Jerusalem, Pool of Bethesda	"	$5\frac{3}{8} \times 3\frac{3}{4}$	E. Finden

NO.	SUBJECT	DATE.	SIZE.	ENGRAVER.
LIV. 'Landscape Illustrations of the Bible' —continued				
592	Valley of the Brook Kedron	1836	5 $\frac{1}{4}$ × 3 $\frac{5}{8}$	E. Finden
593	Corinth (Cenchrea)	"	5 $\frac{1}{4}$ × 3 $\frac{3}{4}$	E. Finden
594	Assos	"	5 $\frac{1}{8}$ × 3 $\frac{1}{8}$	W. Finden
595	Rhodes	"	5 $\frac{5}{8}$ × 3 $\frac{1}{4}$	S. Fisher
596	Sidon	"	5 $\frac{5}{8}$ × 3 $\frac{5}{8}$	W. Finden
597	Jerusalem from the Latin Convent. (Unpubd.)	"	5 $\frac{1}{4}$ × 3 $\frac{1}{8}$	E. Finden
LV. 'Milton's Poetical Works' (Macrone), 1835. (All Vignettes.)				
598	Mustering of the Warrior Angels	1835	3 $\frac{1}{4}$ × 3 $\frac{3}{4}$	R. Brandard
599	The Fall of the Rebel Angels	"	3 $\frac{1}{4}$ × 4 $\frac{1}{8}$	E. Goodall
600	The Expulsion from Paradise	"	3 $\frac{1}{4}$ × 3 $\frac{3}{4}$	E. Goodall
601	The Temptation on the Mountain	"	3 $\frac{1}{4}$ × 3 $\frac{1}{2}$	J. Cousen
602	The Temptation on the Pinnacle	"	2 $\frac{5}{8}$ × 4 $\frac{1}{2}$	F. Bacon
603	St. Michael's Mount—Shipwreck of Lycidas ...	"	3 $\frac{1}{2}$ × 4 $\frac{1}{2}$	W. Miller
604	Ludlow Castle—Rising of the Water-Nymphs	"	3 $\frac{1}{4}$ × 4 $\frac{1}{4}$	E. Goodall
LVI. Fisher's 'Pilgrim's Progress,' 1836				
605	Frontispiece (Vignette)	1836	4 × 6 $\frac{5}{16}$	E. Goodall
LVII. White's 'Views in India,' 1836-1837				
606	Part of the Ghaut at Hurdwar	1836	7 $\frac{1}{8}$ × 4 $\frac{1}{2}$	T. Higham
607	Mussooree and the Dhoon from Landour ...	"	8 $\frac{1}{8}$ × 5	J. B. Allen
608	Snowy Range from Tyne or Marma	"	8 $\frac{1}{8}$ × 4 $\frac{1}{8}$	E. Goodall
609	View near Jubbera	"	8 $\frac{1}{8}$ × 5 $\frac{1}{8}$	J. Cousen
610	Falls near the Source of the Jumna	"	8 $\frac{1}{8}$ × 5 $\frac{1}{8}$	J. Cousen
611	Valley of the Dhoon	"	8 × 5 $\frac{1}{8}$	W. Floyd
612	Rocks at Colgong on the Ganges	"	8 $\frac{1}{8}$ × 5 $\frac{3}{16}$	E. Goodall
LVIII. 'Campbell's Poetical Works' (Moxon), 1837. (All Vignettes.)				
613	Summer Eve—The Rainbow	1837	3 $\frac{5}{16}$ × 3 $\frac{5}{16}$	E. Goodall
614	The Andes Coast	"	2 $\frac{3}{4}$ × 3 $\frac{1}{8}$	E. Goodall
615	Prague—Kosciusko	"	3 $\frac{3}{16}$ × 3 $\frac{1}{4}$	E. Goodall
616	"Sinai's Thunder"	"	2 $\frac{7}{8}$ × 4	E. Goodall
617	A Swiss Valley	"	2 $\frac{1}{2}$ × 3 $\frac{1}{4}$	E. Goodall
618	O'Connor's Child	"	2 $\frac{1}{2}$ × 3 $\frac{9}{16}$	E. Goodall
619	Lochiel's Warning	"	2 $\frac{1}{2}$ × 3	E. Goodall
620	Battle of the Baltic	"	2 $\frac{1}{2}$ × 3 $\frac{3}{16}$	E. Goodall
621	Hohenlinden	"	2 $\frac{1}{2}$ × 4 $\frac{1}{8}$	R. Wallis
622	Lord Ullin's Daughter	"	3 $\frac{1}{4}$ × 3 $\frac{3}{8}$	R. Wallis
623	The Soldier's Dream	"	2 $\frac{1}{4}$ × 3 $\frac{5}{16}$	E. Goodall
624	The Last Man	"	2 $\frac{1}{4}$ × 3 $\frac{3}{8}$	E. Goodall
625	Gertrude of Wyoming—The Valley	"	2 $\frac{1}{4}$ × 3 $\frac{3}{8}$	E. Goodall
626	Gertrude of Wyoming—The Waterfall	"	2 $\frac{1}{4}$ × 3	E. Goodall
627	Rolandseck	"	2 $\frac{1}{4}$ × 3 $\frac{1}{4}$	E. Goodall
628	The Beech Tree's Petition	"	2 $\frac{1}{4}$ × 3 $\frac{1}{8}$	E. Goodall
629	Camp Hill, Hastings	"	2 $\frac{1}{8}$ × 3 $\frac{1}{8}$	E. Goodall

NOJ.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
6300	The Death-Boat of Heligoland	1837	$2\frac{3}{4} \times 3$	E. Goodall
6311	Ehrenbreitstein	"	$2\frac{7}{8} \times 2\frac{7}{8}$	E. Goodall
6322	The Dead Eagle—Oran	"	$3\frac{1}{8} \times 3\frac{5}{8}$	W. Miller
6333	The Drowning Slave (See Sub-Sect. LXIIB.)			
LIX. Moore's 'Epicurean' (Macrone), 1839				
6344	The Garden (Vignette)	1839	$3\frac{3}{8} \times 3\frac{7}{8}$	E. Goodall
6355	The Ring (Ditto)	"	$3\frac{1}{4} \times 4\frac{1}{8}$	E. Goodall
6363	The Nile (Ditto)	"	$3\frac{5}{16} \times 4\frac{1}{16}$	E. Goodall
6377	The Chaplet (Ditto)	"	$3\frac{3}{16} \times 4\frac{3}{16}$	E. Goodall
LX. 'Dr. Broadley's Poems.' Privately printed c. 1844. Plates in 'Art and Song,' 1867				
6388	Lake of Nemi (Vignette)	? 1844	$3\frac{1}{16} \times 4\frac{1}{8}$	E. Goodall
6399	Whitby	"	$3\frac{7}{8} \times 2\frac{9}{16}$	J. Cousen
6400	The Abbey Pool	"	$3\frac{1}{4} \times 2\frac{1}{16}$	J. Cousen
6411	Tynemouth Priory	"	$3\frac{1}{16} \times 2\frac{5}{8}$	W. Miller
6422	St. Agatha's Abbey	"	$3\frac{7}{8} \times 2\frac{1}{16}$	J. Cousen
6433	Folkestone	"	$3\frac{7}{8} \times 2\frac{3}{4}$	J. Cousen
LXI. 'The Book of Gems,' 1836-1838				
6444	The Thames at Mortlake	1836	$3\frac{3}{16} \times 2\frac{3}{8}$	W. J. Cooke
LXII. Sundry Small Line Engravings of Unknown Origin				
6455	View of Birmingham	1832	$5\frac{7}{8} \times 3\frac{3}{4}$	E. Radclyffe
6466	Dismantling of the Temple of Jupiter, Ægina	1835	$9\frac{7}{16} \times 5\frac{1}{16}$	R. Brandard
6477	Okehampton (Small Replica of No. 226) ...	n. d.	$6\frac{3}{16} \times 4\frac{3}{16}$	Willmore
6477a	Gothic Bridge of Eudes, Tours	n. d.	$10\frac{7}{8} \times 5$	H. Adlard
6477b	Sea-piece with Fishing-boats	n. d.	$9\frac{1}{16} \times 7\frac{5}{8}$	Unknown
LXIIA. Doubtful Engravings				
6477c	A Waterfall (Vignette)	n. d.	$c. 2 \times 2\frac{1}{2}$	Salmon
6477d	Abbotsford—Picnic (Vignette)	n. d.	$c. 3\frac{1}{2} \times 3\frac{1}{2}$	Unknown
6477e	View on Indian Coast[P]	n. d.	9×6	Unknown
6477f	Two Dogs (Vignette Etching)	n. d.	$c. 2\frac{3}{4} \times 2\frac{3}{8}$	Uncertain
LXIIb. Engravings wrongly attributed to Turner				
	The Chedder [<i>sic</i>] Cliffs	n. d.	$4 \times 2\frac{5}{8}$	Molineux
	Evening in Italy	n. d.	$3\frac{7}{8} \times 2\frac{3}{8}$	Smith
	London—Blackfriars Bridge	n. d.	$4\frac{1}{8} \times 2\frac{9}{16}$	C. Pye
	Damon and Pythias (Vignette)	1837	$3\frac{3}{8} \times 2\frac{7}{8}$	F. Bacon
	Sunrise, or The Shepherd (Vignette)	1838	$3 \times 3\frac{1}{4}$	W. Miller
	The Drowning Slave (Vignette)	1837	$3\frac{5}{16} \times 3\frac{3}{8}$	R. Brandard

Section C.—Large Line Engravings of Late Date; some on Copper and some on Steel

(The initial C signifies Copper; S, Steel.)

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	LXIII. Large Single Plates. 1838-1854			
648	C. The Grand Canal, Venice	1838	22 $\frac{7}{8}$ × 14 $\frac{3}{4}$	W. Miller
649	C. Ancient Carthage—The Embarcation of Regulus	1840	22 $\frac{1}{2}$ × 15 $\frac{1}{2}$	D. Wilson
650	S. Mercury and Argus	1841	15 $\frac{1}{2}$ × 20	Willmore
651	S. Oxford from North Hinksey	1841	18 $\frac{1}{2}$ × 12 $\frac{1}{2}$	E. Goodall
652	C. Dido and Æneas; the Morning of the Chase	1842	20 $\frac{1}{4}$ × 16 $\frac{1}{2}$	W. R. Smith
653	C. Caligula's Palace and Bridge	1842	24 $\frac{1}{4}$ × 15 $\frac{1}{4}$	E. Goodall
654	C. St. Mark's Place, Venice—Juliet and her Nurse	1842	22 $\frac{1}{2}$ × 16 $\frac{5}{8}$	G. Hollis
655	C. Mercury and Hersè	1842	15 $\frac{1}{2}$ × 18 $\frac{1}{2}$	J. Cousen
656	C. Crossing the Brook	1842	15 $\frac{1}{2}$ × 18 $\frac{1}{2}$	R. Brandard
657	C. Ancient Italy	1842	23 $\frac{3}{4}$ × 17	Willmore
658	C. Modern Italy	1842	24 × 17	W. Miller
659	S. Nemi	1842	13 $\frac{1}{2}$ × 9 $\frac{3}{8}$	R. Wallis
660	S. Oberwesel	1844	13 $\frac{1}{2}$ × 8	Willmore
661	S. The Old Téméraire	1845	14 $\frac{1}{2}$ × 11	Willmore
662	C. Ehrenbreitstein	1845	15 $\frac{1}{4}$ × 11	J. Pye
663	S. Heidelberg from the opposite bank of the Neckar	1846	21 $\frac{1}{4}$ × 14 $\frac{9}{16}$	T. A. Prior
664	S. Kilchurn Castle, Loch Awe	1847	20 $\frac{3}{8}$ × 13 $\frac{1}{2}$	W. Miller
665	S. Hastings... ..	1851	23 $\frac{3}{8}$ × 15	R. Wallis
666	S. Dover	1851	23 $\frac{1}{2}$ × 16	Willmore
667	S. Fetcham Park	1851	16 × 3 $\frac{5}{8}$	Willmore
668	See 677a.			
669	S. The Rhine—Osterspey and Feltzen... ..	1852	11 $\frac{3}{8}$ × 7 $\frac{1}{4}$	W. Miller
670	S. The Rhine—Neuwied and Weissenthurm	1853	11 $\frac{3}{8}$ × 7 $\frac{1}{4}$	R. Brandard

Selection D.—Line Engravings on Steel, executed after Turner's death, mainly by Engravers who had worked under him

NO. CO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
LXIV. Single Steel Plates. 1853-1874				
67771	Lake of Lucerne	1854	18 $\frac{3}{4}$ × 11 $\frac{1}{2}$	R. Wallis
67772	Zurich... ..	1854	19 $\frac{1}{2}$ × 11 $\frac{1}{2}$	T. A. Prior
67773	Temple of Minerva, Cape Colonna	1854	23 $\frac{1}{2}$ × 15 $\frac{1}{2}$	Willmore
67774	The Piazzetta, Venice	1854	9 $\frac{3}{4}$ × 12	W. Miller
67775	The Shipwreck	1853	31 $\frac{3}{4}$ × 22	J. Burnet
67776	Dutch Fishing Boats	1853	31 $\frac{1}{2}$ × 21 $\frac{3}{4}$	J. Burnet
67777	The Golden Bough	1856	23 $\frac{1}{2}$ × 15	Willmore
67777a	Venice—Bellini's Pictures being conveyed to the Church of the Redentore	1858	24 × 15 $\frac{1}{2}$	Willmore
67778	Battle of Trafalgar, Nelson's Ship	1858	31 $\frac{3}{4}$ × 22	J. Burnet
67779	The Approach to Venice	1859	23 $\frac{1}{2}$ × 15 $\frac{1}{2}$	R. Wallis
68880	Italy—Childe Harold's Pilgrimage	1861	26 × 15 $\frac{3}{4}$	Willmore
68881	The Bell Rock Lighthouse	1862	18 × 12 $\frac{1}{2}$	W. Miller
68882	The Straits of Dover	1863	21 $\frac{1}{2}$ × 15 $\frac{1}{2}$	W. Chapman
68883	Dido building Carthage	1863	24 $\frac{1}{2}$ × 16 $\frac{1}{2}$	T. A. Prior
68884	St. Michael's Mount	1866	15 $\frac{3}{4}$ × 12 $\frac{1}{2}$	W. Miller
68885	The Sun rising in a Mist	1874	21 $\frac{1}{2}$ × 16 $\frac{1}{2}$	W. Chapman
68886	Apollo and the Sibyl	1873	24 $\frac{1}{2}$ × 15 $\frac{3}{4}$	T. A. Prior
68887	Wreck off Hastings (See No. 740)			
68888	Farne Island—Shipwreck (Unpublished) ...	n. d.	9 $\frac{1}{2}$ × 6 $\frac{3}{4}$	Willmore
68889	Ilfracombe (Unpublished)	n. d.	14 $\frac{1}{2}$ × 9 $\frac{1}{4}$	W. Chapman
<i>N.B.—There are plates after Turner later than 1875, but they do not come within the scope of this work.</i>				
LXV. 'The Turner Gallery,' 1859-1875				
69990	Portrait of Turner	1859	43 × 51 $\frac{5}{8}$	W. Holl
69991	Dutch Boats in a Gale (Bridgewater Gallery)	"	10 $\frac{1}{2}$ × 7 $\frac{1}{2}$	Armstrong
69992	Calais Pier... ..	"	9 $\frac{3}{4}$ × 6 $\frac{3}{4}$	J. Cousen
69993	Fishing Boats; a Coast Scene	"	9 $\frac{3}{4}$ × 7	J. Cousen
69994	The Shipwreck	"	9 $\frac{3}{4}$ × 6 $\frac{3}{4}$	W. Miller
69995	Goddess of Discord in Garden of Hesperides	"	10 $\frac{1}{2}$ × 7 $\frac{1}{2}$	T. A. Prior
69996	The Blacksmith's Shop	"	10 $\frac{1}{2}$ × 7 $\frac{1}{2}$	C. W. Sharpe
69996a	The Sun Rising in a Mist	"	10 $\frac{1}{2}$ × 7 $\frac{1}{2}$	Armstrong
69997	The Death of Nelson	"	10 $\frac{1}{2}$ × 7 $\frac{1}{2}$	J. B. Allen
69998	The Battle of Trafalgar	"	10 $\frac{1}{2}$ × 7 $\frac{1}{2}$	W. Miller
69999	Spithead	"	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$	W. Miller
77700	Abingdon	"	9 $\frac{1}{2}$ × 7 $\frac{1}{2}$	C. Cousen
77701	On the Thames... ..	1875	11 $\frac{1}{2}$ × 6 $\frac{1}{2}$	R. Wallis
77702	Apollo killing the Python	1859	10 $\frac{3}{4}$ × 6 $\frac{1}{2}$	L. Stocks
77703	Snowstorm: Hannibal crossing the Alps ...	"	9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	J. Cousen
77704	A Frosty Morning—Sunrise	"	10 $\frac{3}{4}$ × 6 $\frac{1}{2}$	R. Brandard
77705	Dido and Æneas: the Morning of the Chase	"	10 $\frac{3}{4}$ × 6 $\frac{1}{2}$	Willmore
77706	Bligh Sand	"	10 $\frac{1}{2}$ × 7 $\frac{1}{4}$	R. Brandard

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
LXV. 'The Turner Gallery'—continued				
707	Crossing the Brook	1859	8 $\frac{1}{2}$ × 10 $\frac{7}{16}$	Richardson
708	Dido building Carthage	"	10 $\frac{1}{2}$ × 7 $\frac{1}{16}$	E. Goodall
709	The Temple of Jupiter Panhellenius, Ægina	"	10 $\frac{3}{8}$ × 6 $\frac{3}{4}$	J. B. Allen
710	The Decline of the Carthaginian Empire ...	"	9 $\frac{1}{8}$ × 6 $\frac{1}{16}$	J. B. Allen
711	Entrance of the Meuse—Orange Merchant- man going to Pieces	"	10 $\frac{7}{16}$ × 7 $\frac{1}{16}$	R. Wallis
712	View of Cologne from the River	"	10 $\frac{7}{16}$ × 7 $\frac{1}{16}$	A. Willmore
713	Norham Castle	1875	10 × 7 $\frac{1}{16}$	W. Chapman
714	Rome from the Vatican	1859	10 $\frac{5}{8}$ × 5 $\frac{5}{8}$	A. Willmore
715	Rome: the Arch of Titus	"	9 $\frac{1}{8}$ × 6 $\frac{3}{16}$	E. Challis
716	The Bay of Baïæ—Apollo and the Sibyl ...	"	10 $\frac{1}{4}$ × 6 $\frac{3}{8}$	R. Brandard
717	Fishing Boats off Calais	"	9 $\frac{1}{8}$ × 6 $\frac{3}{8}$	J. Cousen
718	Petworth Park	"	11 $\frac{1}{8}$ × 5 $\frac{3}{8}$	J. Cousen
719	The Chain Pier, Brighton	"	11 $\frac{1}{8}$ × 5 $\frac{1}{8}$	R. Wallis
720	The Birdcage—Scene from Boccaccio ...	"	7 $\frac{3}{8}$ × 10	C. H. Jeens
721	Ulysses deriding Polyphemus	"	10 $\frac{1}{16}$ × 6 $\frac{1}{16}$	E. Goodall
722	The Loretto Necklace	"	9 $\frac{1}{8}$ × 6 $\frac{1}{16}$	C. Cousen
723	Regulus leaving Carthage	"	10 $\frac{9}{16}$ × 7 $\frac{1}{8}$	S. Bradshaw
724	View of Orvieto	"	10 $\frac{1}{8}$ × 7 $\frac{3}{8}$	S. Bradshaw
725	Caligula's Palace and Bridge	"	10 $\frac{1}{16}$ × 6 $\frac{1}{8}$	E. Goodall
726	Vessel in Distress off Yarmouth	"	10 $\frac{1}{16}$ × 7 $\frac{1}{8}$	R. Brandard
727	Italy—Childe Harold's Pilgrimage	"	10 $\frac{1}{8}$ × 6 $\frac{3}{8}$	Willmore
727a	St. Michael's Mount	"	9 $\frac{3}{4}$ × 7 $\frac{1}{8}$	J. Cousen
728	Line-Fishing off Hastings	"	10 $\frac{1}{8}$ × 7 $\frac{1}{8}$	W. Miller
729	The Grand Canal, Venice	1875	10 $\frac{5}{8}$ × 6 $\frac{1}{8}$	R. Brandard
729a	Ehrenbreitstein	1859	9 $\frac{1}{8}$ × 6 $\frac{1}{8}$	J. Cousen
730	Venice—the Dogana	"	10 × 6 $\frac{9}{16}$	Willmore
731	The Golden Bough—Lake Avernus	"	10 × 6 $\frac{3}{8}$	J. A. Prior
732	Heidelberg Castle in the Olden Time ...	"	10 $\frac{7}{16}$ × 6 $\frac{3}{8}$	J. A. Prior
733	Mercury and Argus	"	7 $\frac{3}{8}$ × 10	Willmore
734	Apollo and Daphne in the Vale of Tempe ...	"	10 $\frac{9}{16}$ × 5 $\frac{5}{8}$	E. Brandard
734a	The Parting of Hero and Leander	"	10 $\frac{5}{8}$ × 6 $\frac{1}{16}$	S. Bradshaw
735	Ancient Italy	"	9 $\frac{1}{8}$ × 7 $\frac{3}{16}$	Willmore
736	Modern Italy	"	10 $\frac{5}{8}$ × 7 $\frac{1}{16}$	W. Miller
737	Phryne going to the Bath as Venus	"	7 $\frac{3}{8}$ × 8 $\frac{1}{16}$	J. B. Allen
738	The Fighting Téméraire	"	10 $\frac{1}{8}$ × 7	Willmore
738a	Ancient Rome	"	10 $\frac{1}{8}$ × 7 $\frac{3}{4}$	A. Willmore
739	The Prince of Orange landing at Torbay ...	1875	9 $\frac{1}{16}$ × 7 $\frac{1}{16}$	W. Miller
740	Wreck off Hastings	"	11 $\frac{1}{16}$ × 7 $\frac{1}{2}$	W. Miller
741	Bacchus and Ariadne	1859	8 $\frac{1}{2}$ diam.	C. Cousen
742	Venice, the Bridge of Sighs	"	10 $\frac{3}{8}$ × 6 $\frac{1}{8}$	Armytage
743	Venice from the Canal of the Giudecca ...	"	10 $\frac{1}{8}$ × 7	E. Brandard
744	Burial of Wilkie at Sea	"	7 $\frac{1}{4}$ × 7 $\frac{1}{4}$	J. Cousen
745	Snowstorm—Steamboat off a Harbour ...	"	10 $\frac{1}{8}$ × 7 $\frac{1}{8}$	R. Brandard
746	The Opening of the Walhalla	"	10 $\frac{1}{8}$ × 5 $\frac{3}{8}$	C. Cousen
747	The Approach to Venice	"	10 $\frac{1}{16}$ × 6 $\frac{7}{8}$	Armytage
748	Rain, Steam, and Speed	"	10 $\frac{1}{16}$ × 7 $\frac{1}{16}$	R. Brandard
749	The Lake of Lucerne	"	10 × 6 $\frac{1}{8}$	R. Wallis
750	Whalers—the "Erebus"	"	10 $\frac{3}{16}$ × 7 $\frac{1}{16}$	R. Brandard
750a	A Fire at Sea	"	9 $\frac{3}{4}$ × 7 $\frac{3}{8}$	J. Cousen

PART II.—MEZZOTINTS

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER
	I. Single Plate			
751	A. Shipwreck	1807	$32\frac{3}{8} \times 23\frac{5}{8}$	C. Turner
	III. 'The 'Liber Studiorum,' 1807-1819. See separate volume, published (2nd ed.) 1906	1807-1819		Various
	III.. 'The Rivers of England' (also called 'River Scenery'), 1823-1827			
752	Shields, on the River Tyne	1823	$8\frac{1}{2} \times 6$	C. Turner
753	Newcastle-on-Tyne	1823	$8\frac{5}{16} \times 6\frac{1}{8}$	T. Lupton
754	More Park, near Watford, on the River Colne	1824	$8\frac{3}{8} \times 6\frac{3}{8}$	C. Turner
755	Rochester, on the River Medway	1824	$8\frac{1}{2} \times 6$	T. Lupton
756	Norham Castle, on the River Tweed	1824	$8\frac{1}{2} \times 6$	C. Turner
757	Dartmouth Castle, on the River Dart	1824	$8\frac{3}{8} \times 6\frac{1}{4}$	T. Lupton
758	Okehampton Castle, on the River Okement	1825	$8\frac{7}{16} \times 6\frac{3}{16}$	C. Turner
759	Dartmouth, on the River Dart	1825	$8\frac{5}{8} \times 6\frac{1}{16}$	Reynolds
760	Brougham Castle, near the Junction of the Rivers Eamont and Lowther	1825	$8\frac{3}{8} \times 6\frac{1}{8}$	W. Say
761	Kirkstall Abbey, on the River Aire	1826	$8\frac{9}{16} \times 6\frac{3}{8}$	J. Bromley
762	Warkworth Castle, on the River Coquet	1826	$8\frac{5}{16} \times 5\frac{1}{16}$	T. Lupton
763	Mouth of the River Humber	1826	$8\frac{1}{16} \times 6\frac{1}{16}$	G.H. Phillips
764	Arundel Castle, on the River Arun	1827	$8\frac{9}{16} \times 6\frac{1}{16}$	G.H. Phillips
765	Kirkstall Lock, on the River Aire	1827	$9 \times 6\frac{1}{8}$	W. Say
766	Sitangate Creek, on the River Medway	1827	$9\frac{3}{8} \times 6\frac{1}{4}$	T. Lupton
767	Totnes, on the Dart (Cancelled)	1825	$9 \times 6\frac{1}{16}$	C. Turner
768	Arundel Castle, with Rainbow (Unfinished)...		$9 \times 6\frac{3}{16}$	Unknown
769	The Medway—Thunderstorm with Rainbow (See No. 809a)			
	IV.. 'Marine Views,' 1824-1825			
770	Neptune's Trident—Vignette on Wrapper (Etching)	1825	$2 \times 4\frac{3}{4}$	Unknown
771	The Eddystone Lighthouse (Plate I)	1824	$12\frac{1}{16} \times 8\frac{1}{16}$	T. Lupton
772	Sum-rise. Whiting Fishing at Margate (Pl.II)	1825	$12\frac{5}{16} \times 8\frac{5}{16}$	T. Lupton
	IVa. The Small Replicas of the Foregoing			
773	The Eddystone Lighthouse (the Small Plate)	1829	$4\frac{1}{16} \times 3\frac{3}{16}$	T. Lupton
774	Sum-rise. Whiting Fishing at Margate (Do.)	1834	$4\frac{7}{8} \times 3\frac{1}{4}$	T. Lupton

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
V. Two Plates of Unknown Origin				
775	Colebrooke Dale	1825	7 $\frac{3}{4}$ × 5 $\frac{3}{8}$	F. C. Lewis
776	New Weir on the Wye	1825	7 $\frac{3}{8}$ × 5 $\frac{1}{16}$	F. C. Lewis
VI. Young's 'Stafford Gallery' (now Bridge-water Gallery), 1825				
777	Dutch Boats in a Gale	1825	7 $\frac{3}{8}$ × 5 $\frac{1}{2}$	J. Young
VII. 'The Ports of England,' 1826-1828 (afterwards re-published as 'The Harbours of England,' 1856)				
778	Naval Design on Wrapper (Vignette Etching)	1826	5 × 6 $\frac{1}{4}$	Unknown
779	Scarborough	1826	8 $\frac{7}{8}$ × 7	T. Lupton
780	Whitby	1826	8 $\frac{1}{2}$ × 6 $\frac{1}{2}$	T. Lupton
781	Dover	1827	9 $\frac{1}{2}$ × 6 $\frac{1}{8}$	T. Lupton
782	Ramsgate	1827	9 $\frac{1}{2}$ × 6 $\frac{1}{8}$	T. Lupton
783	Sheerness	1828	9 $\frac{1}{2}$ × 6 $\frac{3}{8}$	T. Lupton
784	Portsmouth	1828	9 $\frac{1}{16}$ × 6 $\frac{1}{16}$	T. Lupton
785	Margate (Commenced in 1828, but Unpublished until 1856)		9 $\frac{7}{8}$ × 6 $\frac{5}{16}$	T. Lupton
786	Deal do.		9 × 6 $\frac{1}{2}$	T. Lupton
787	Sidmouth do.		9 $\frac{3}{8}$ × 6 $\frac{5}{16}$	T. Lupton
788	Plymouth do.		9 $\frac{1}{16}$ × 6 $\frac{5}{16}$	T. Lupton
789	Catwater, Plymouth do.		9 $\frac{1}{2}$ × 6 $\frac{1}{2}$	T. Lupton
790	Falmouth do.		8 $\frac{1}{16}$ × 6 $\frac{1}{16}$	T. Lupton
VIII. Sundry Single Mezzotints				
791	Calais Pier—the English Packet arriving (Unfinished)		32 $\frac{1}{4}$ × 23	T. Lupton
792	The Burning Mountain (Coloured, privately printed)	n. d.	32 × 23 $\frac{1}{8}$	C. Turner
793	The Goddess of Discord in the Garden of the Hesperides (Unpublished)	n. d.	23 × 15	Unknown
794	The Deluge (Unpublished)	1828	22 $\frac{7}{8}$ × 14 $\frac{5}{16}$	J. B. Quilley
795	Field of Waterloo (Unpublished)	1830	23 × 13 $\frac{1}{2}$	F. C. Lewis
796	The 'Pas de Calais' (Unpublished)	1830	23 $\frac{1}{8}$ × 15 $\frac{1}{2}$	W. Davison
797	The Garden of Boccaccio—the Birdcage (Unpublished)	1830	16 $\frac{1}{2}$ × 22 $\frac{1}{8}$	J. B. Quilley
798	Folkestone (Unpublished)	1830	12 $\frac{1}{8}$ × 8 $\frac{1}{4}$	T. Lupton
IX. The So-called 'Sequels to the Liber Studiorum' (Unpublished, and mostly Unfinished)				
799	Paestum		8 $\frac{1}{2}$ × 6 $\frac{1}{2}$	J. M. W. Turner
800	The Evening Gun		8 $\frac{1}{2}$ × 5 $\frac{1}{2}$	do.
801	Shields Lighthouse		8 $\frac{1}{2}$ × 6	do.
802	St. Michael's Mount		8 $\frac{1}{2}$ × 5 $\frac{1}{8}$	do.
803	Ship in a Storm		8 $\frac{1}{2}$ × 5 $\frac{1}{8}$	do.
804	The Mew-Stone		8 × 6 $\frac{1}{4}$	do.
805	Catania, Sicily		8 $\frac{1}{2}$ × 6	do.

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
806	Study of Sea and Sky		$8\frac{5}{16} \times 6\frac{1}{16}$	J. M. W. Turner
807	Bridge and Monument		$8\frac{5}{16} \times 5\frac{1}{16}$	do.
808	Ship and Cutter		$8\frac{11}{16} \times 6\frac{1}{8}$	do.
809	Gloucester Cathedral (also known as 'Boston Stamp')		$8\frac{5}{16} \times 6\frac{5}{8}$	do.
809a	The Medway—Thunderstorm with Rainbow (Unfinished)		$8\frac{7}{8} \times 6\frac{1}{8}$	do. (?)
X. Mezzotints executed after Turner's Death				
810	The Vintage at Macon (Single Plate)	1856	$32\frac{3}{8} \times 19\frac{1}{16}$	Barlow, R.A.
811	The Wreck of the Minotaur (Single Plate)		$32\frac{1}{4} \times 23\frac{1}{8}$	Barlow, R.A.

PART III.—AQUATINTS (PLAIN AND COLOURED)

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	I. Single Plate	about		
812	The Mausoleum at Brocklesby (Plain) ...	1804	23 $\frac{3}{4}$ × 17 $\frac{1}{4}$	F. C. Lewis
	II. Some Book or Serial Unknown—1807-1809			
813	Christ Church Cathedral, Oxford (Coloured)	1807	11 $\frac{1}{8}$ × 9 $\frac{7}{16}$	H. Reeve
814	Clare Hall, Cambridge (Coloured) ...	1807	11 $\frac{1}{8}$ × 9 $\frac{9}{16}$	H. Reeve
815	Peterborough Cathedral (Plain and Coloured)	1809	11 $\frac{1}{8}$ × 9 $\frac{9}{16}$	H. Reeve
816	Malmsbury Abbey (Coloured) ...	1809	11 $\frac{1}{8}$ × 9 $\frac{1}{16}$	H. Reeve
	III. 'Aqua Pictura,' 1812			
817	Autumn—Sowing Grain (Plain and Coloured)	1813	12 $\frac{1}{8}$ × 8 $\frac{5}{8}$	J. Hassell
	IV. 'History and Description of Cassiobury Park,' 1816 and 1837			
818	Cassiobury, Hertfordshire—the seat of the Earl of Essex (Plain and Coloured) ...	1816	11 $\frac{1}{4}$ × 7 $\frac{1}{8}$	Havell & Sons
819	West Front, Cassiobury (Ditto) ...		8 × 9 $\frac{1}{16}$	J. Hill
820	North-West Front, Cassiobury (Ditto) ...		11 $\frac{7}{16}$ × 7 $\frac{1}{16}$	J. Hill
821	The Great Cloister, Cassiobury (Ditto) ...		11 $\frac{1}{8}$ × 7 $\frac{1}{16}$	J. Hill
	V. Four Large Coloured Views in Sussex, Privately Printed about 1818	c.		
822	Rosehill ...	1818	22 $\frac{1}{8}$ × 15 $\frac{3}{8}$	J. C. Stadler
823	Ashburnham ...		22 $\frac{1}{8}$ × 15 $\frac{7}{8}$	J. C. Stadler
824	Beauport ...	"	22 $\frac{3}{8}$ × 15 $\frac{7}{16}$	J. C. Stadler
825	Battle Abbey ...	"	22 $\frac{1}{8}$ × 15 $\frac{3}{8}$	J. C. Stadler
	VI. 'The Northern Cambrian Mountains,' 1820			
826	View near Plynlimmon (Coloured) ...	1820	9 × 5 $\frac{3}{4}$	T. Fielding
	VIA. Single Plate			
826a	The Three Swords (Coloured) ...	1821	c. 6 × 10	Unknown
	VII. 'The Scenery of South Wales,' 1822-1836			
827	Llanthony Abbey, Monmouthshire (Plain and Coloured) ...	1823	9 $\frac{1}{4}$ × 6	G. Hunt

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
VIII. Single Plate				
828	A Shipwreck (Plain and Coloured)	1825	$22\frac{3}{8} \times 16$	T. Fielding
IX. 'A Selection of Facsimiles of Water-Colour Drawings by British Artists,' 1828				
829	Teeignmouth (Plain and Coloured)	1827	$14 \times 10\frac{3}{16}$	Unknown
830	See p. 402.			
XII. Aquatints of Unknown Origin				
831	Tours, looking backwards (Unfinished) (Plain)	n. d.	$7\frac{1}{2} \times 5\frac{1}{8}$	F. C. Lewis
832	Promenade on the Ramparts at Nantes (Unfinished) (Plain)	n. d.	$7\frac{1}{8} \times 4\frac{5}{16}$	Ditto
832a	Rouen, Looking up the River (Plain and Coloured)	n. d.	$11\frac{5}{8} \times 8\frac{3}{8}$	Himely
832b	Rouen, Looking down the River (Ditto) ...	n. d.	$11\frac{5}{8} \times 8\frac{3}{8}$	Ditto
XIII. Marvy's 'Landscape Painters of England,' 1852				
832c	Linlithgow Palace (Plain and Coloured) ...	1852	$9\frac{3}{16} \times 6\frac{7}{16}$	L. Marvy

PART IV.—LITHOGRAPHS AND CHROMO- LITHOGRAPHS

Section A.—Lithographs, Plain or Coloured by Hand

(N.B.—This Section now includes Section B of Vol. I, p. cxiv)

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
833	'Loidis and Elmete' (P) View of Leeds (Plain)	1823	$17\frac{1}{8} \times 11\frac{7}{8}$	J. Harding
834	'Scotland Delineated,' 1851-1852 Melrose Abbey from the West (Plain and Coloured)	1852	$16\frac{1}{2} \times 13\frac{5}{8}$	W. Simpson
835	Tummel Bridge (Ditto)	1852	$17\frac{1}{2} \times 11$	J. Barnard
836	Linlithgow Palace (See No. 832c).			
	Single Plate			
837	Château de la Malleriaie [<i>sic</i>] (Plain)	1855	$10\frac{3}{8} \times 7$	R. C. Huime
838	Rouen, looking up the River (See No. 832a).			
	'Landscapes by Eminent English Masters,' 1852			
839	The Water Mill (Plain and Coloured)	1852	$14\frac{5}{16} \times 10\frac{1}{2}$	W. Gauci
840	Hatfield Castle (Ditto)	1852	$14\frac{5}{8} \times 11\frac{7}{8}$	W. Gauci
	Single Plate	c.		
840a	On the Thames (Plain and Coloured)	1852	$15\frac{1}{4} \times 10\frac{5}{8}$	Unknown
	'Scenery, Landscapes and Interiors,' 1852			
841	St. Donat's Castle, Glamorganshire (Plain and Coloured)	c. 1852	$17\frac{3}{8} \times 11\frac{3}{4}$	W. Gauci
	'The Turner Legacy,' a Series of Plates Published by J. McQueen—c. 1852-1856	c.		
842	Bligh Sands (Ditto)	1852	$18\frac{1}{16} \times 14$	Unknown
843	The Sun rising in a Mist (Plain and Col- oured)	"	$17\frac{1}{8} \times 12\frac{1}{8}$	Unknown
843a	The Bay of Baïæ, Apollo and the Sibyl (Plain [P] and Coloured)	"	$23\frac{3}{8} \times 14\frac{5}{8}$	Unknown
843b	Childe Harold's Pilgrimage (Ditto)	"	$23\frac{1}{8} \times 13\frac{1}{8}$	Unknown

NO.	SUBJECT.	DATE.	SIZE.	ENGRAVER.
	'The Works of J. M. W. Turner, R.A.,' a Series of Plates Published by J. McQueen—probably c. 1855			
844	Penmaenmawr, Pl. 5 (Plain[?] and Coloured)	1855	$15\frac{3}{16} \times 10\frac{7}{8}$	Unknown
845	Durham Cathedral, Pl. 6 (Ditto)	"	$16\frac{1}{4} \times 10\frac{3}{8}$	Unknown
846	Kenilworth Castle, Pl. 7 (Ditto)	"	$16\frac{1}{4} \times 10\frac{3}{8}$	Unknown
847	Kidwelly Castle, Pl. 9 (Ditto)	"	$16 \times 10\frac{3}{4}$	Unknown
847a	Carew Castle.			
847b	Powis Castle.			
	<i>N.B.—From the numbering of the above Plates, it is evident that there were others of the Series, at present unrecognized.</i>			

Section C.—Chromo-Lithographs

848	Grouse Shooting (Pubd. by Hogarth)	1852	$19 \times 13\frac{3}{4}$	} B. and G. } Leighton
849	Woodcock Shooting (Ditto)	"	$19 \times 13\frac{3}{4}$	
850	Rockets and Blue Lights (Pubd. Day and Sons)	"	$29\frac{3}{8} \times 22\frac{3}{8}$	R. Carrick
851	Banks of the Tavy (Pubd. Gambart and Co.)	"	$13\frac{3}{8} \times 8\frac{3}{8}$	J. Coventry
852	Cowes (Pubd. Unknown)	1858	$16\frac{1}{2} \times 11$	Unknown
853	Whiting Fishing off Margate (Ditto)	?	$15 \times 10\frac{1}{8}$	Unknown
854	Moonlight—A Study at Millbank (Pubd. Moore, McQueen and Co.)	?	$15\frac{5}{8} \times 10\frac{3}{8}$	Unknown
855	The Bay of Baïæ (See No. 843a).			
856	Childe Harold's Pilgrimage (See No. 843b).			
857	Venice—Bridge of Sighs (Pubd. Moore, McQueen and Co.)	?	$17\frac{3}{4} \times 11\frac{3}{4}$	Unknown
858	Venice—The Dogana, Canaletti painting (Pubd. Rowney and Co.)	?	$32\frac{1}{2} \times 19\frac{1}{2}$	J. C. Ogle
859	The Approach to Venice (Pubd. J. McQueen)	?	$17\frac{7}{8} \times 11\frac{5}{8}$	Unknown
860	Ulysses deriding Polyphemus (Pubd. Rowney and Co.)	?	27×18	J. C. Ogle
860a	The Same Subject (Pubd. Gambart and Co.)	?	$28\frac{1}{2} \times 18$	Unknown
861	Bacchus and Ariadne (circular) (Ditto) ...	?	diam. $18\frac{1}{2}$	Unknown
862	The Fighting Téméraire (Pubd. Geo. Peter McQueen)	?	$20\frac{5}{8} \times 16$	Unknown
863	The Gothic Bridge at Eudes, Tours (Pubd. Rowney and Co.)	?	$12\frac{1}{2} \times 8\frac{1}{2}$	J. C. Ogle
864	Stangate Creek on the River Medway ...	?	$9\frac{1}{2} \times 7$	Unknown
865	Norham Castle on the River Tweed	?	$9 \times 6\frac{1}{2}$	Unknown
866	Kirkstall Abbey on the River Aire	?	$9 \times 6\frac{1}{2}$	Unknown
867	Hastings from the Sea	?	$11\frac{1}{8} \times 7\frac{1}{4}$	Unknown

PART I.—LINE ENGRAVINGS

Section B.—Line Engravings on Steel

The introduction in 1820-1825 of steel plates in place of copper for engraving purposes, with its results, has already been alluded to (Intro., pp. xxxix-xlii). Despite the opposition of Turner and his engravers, the harder metal soon made its way for all book illustrations and engravings of ordinary size. For the large Line Engravings, copper continued to be employed for a few years, but after 1845 it fell into entire disuse until the revival of Etching in the sixties.

The effects of the use of steel were soon apparent. Instead of the fifty to a hundred good impressions which were all that a copper-plate would ordinarily yield before it needed repair, hundreds could now be taken before any serious signs of wear could be detected. Even then the deterioration was comparatively slight, and the 'Second State' of a Line Engraving on steel is often little inferior to the First; the Third is frequently very good, and quite late impressions, after several re-touches of the plate, are no longer the mere wrecks that they were with copper. Accordingly the stimulus to book illustrations—especially the small ones such as Turner was chiefly employed on from 1826 to 1837—was enormous, as may be seen from the great number, many of high character, which were published in England between 1830 and 1850.

Nor, in my opinion, did the quality of the work suffer, after once the engravers had become accustomed to the harder metal. As I have said elsewhere (Intro., p. xli) I do not believe that the ethereal delicacy of Turner's far-famed vignettes to Rogers's 'Poems' and 'Italy' could have been obtained from copper—certainly it would have disappeared after the first dozen impressions had been printed.

Turner soon accustomed himself to the change, and as commissions for vignettes and small engravings poured in on him from

the publishers, he raised his terms for his Drawings, and also increased the number of Proofs which he demanded as his perquisite with every plate. At first he stipulated that with each Line Engraving he should receive twenty-five impressions; later on he demanded and generally obtained fifty. In the case of Mezzotints, which wear far more rapidly in printing, he had to be content with fifteen. This will explain the inscription, "One of Turner's Copies," often seen on Turner engravings. These Proofs were supposed to be the earliest taken from the plate, but in many cases the painter was outwitted, and the publishers printed their own Proofs before his. Not that this mattered much with Line Engravings; in fact, with steel plates the differences were usually so slight that even Turner's keen eye did not detect them.

These Proofs, and in some instances the plates themselves, he continued to store in his house in Queen Anne Street, where they remained until his death in 1851. After twenty years of litigation over his will, the vast hoard was dispersed by order of the Court of Chancery at Christie's in 1873 and 1874. The Sales lasted for nearly three weeks, and realized a total sum of over twenty thousand pounds, exclusive of the 'Liber Studiorum.' Every engraving in those Sales bore Turner's monogram impressed plain across the lower plate-line.

XLII

VARIOUS 'ANNUALS,' 1826—1837

XLIIA. 'THE BIJOU,' 1829

313. MOUNT BLANC. 1828.

Engraved by Davies. $3\frac{13}{16}$ by $2\frac{1}{8}$.

Looking down road on left; mountains on right and beyond; valley between. Tower in right foreground. Two women by parapet of road.

Engraver's Proofs. India. W.a.l. Completed. *R.*

As Published. Title in centre in open caps. Art. names in small Rom. type. Below, "Published by William Pickering, Chancery Lane, Oct. 4, 1828." Early impressions have "Proof" low on left.

Reprints. I believe this plate was reprinted in the 'Wreath of Friendship,' 1836, p. 258, but I have never seen that work.

The Drawing was in Messrs. Agnew's Exhibition of 1904. There are many versions of the same subject, which is usually known as *Bonneville*.

XLII B. 'THE LITERARY SOUVENIR,' 1826—1832

314. RICHMOND HILL. (Pl. III.) 1826.

Engraved by E. Goodall. $4\frac{3}{8}$ by $2\frac{11}{16}$.

The well-known view from the hill, with Thames in centre. Lady sketching and other figures in foreground.

Engraver's Proofs. India. W.a.l. Completed. *R., Th.*

First Pub. State. India. Title in centre in open caps. Art. names in small Rom. type. Before Pub. line.

Second State. Below, "Printed for Hurst, Robinson & Co, London, 1826."

Apparently taken from the large Drawing, which was in Messrs. Agnew's Gallery in 1902.

315. BOLTON ABBEY, WHARFDALE. (Pl. IX.) 1826.

Engraved by E. Finden. $4\frac{1}{16}$ by $2\frac{7}{8}$.

Wharfe winding through valley. Wooded hills to left. Abbey ruins on right. Tall trees in right foreground.

Engraver's Proofs. W.a.l. Ward.

First Pub. State. India. Title in centre in open caps. Art. names in small Rom. type. Below, "Printed for Hurst, Robinson & C°, London, 1826."

Later States. On Plain paper; same lettering.

The Drawing, bequeathed by the late Mr. Salting, is in the British Museum.

316. BUCKFASTLEIGH ABBEY, DEVONSHIRE. (Pl. VI.) 1827.

Engraved by R. Wallis. $4\frac{3}{16}$ by $2\frac{7}{8}$.

Winding river in centre seen from high foreground; wooded hills on either side. Abbey in mid-distance among meadows. Boys climbing trees on left.

Engraver's Proofs. India. Completed. Before Title. Art. names in small Rom. type. *BM., R., Th.*

First Pub. State. Title in centre in open caps. Below, "Published for the Proprietors of the Literary Souvenir, 1827."

Later States. Plain paper; same lettering.

This plate is a small replica of No. 224 in Turner's 'England and Wales.'

317. NORHAM CASTLE. (Unpublished.) 1827.

Engraved by Percy Heath. $4\frac{15}{16}$ by $3\frac{3}{8}$.

Castle in centre on hill above Tweed; sun rising behind. Cows in river to right. Fishing hut and boats to left.

Engraver's Proof. India. Title in centre in slender caps. On right, "Engraved by Percy Heath, 1827." *R.*

My only ground for including this very rare little plate in 'The Literary Souvenir' is an old tradition that it was intended for that work. The style of engraving however is very different, the effect being more that of an etching. It is taken from the same Drawing as the mezzotint (No. 756) in the 'Rivers of England.'

The impression above is the only one I have ever seen, but the plate appears in Mr. Stokes's List in the Appendix to Thornbury's 'Life of Turner.'

317a. EHRENBREITSTEIN. (Pl. VIII.) 1829.¹

Engraved by J. Pye. 4 $\frac{1}{4}$ by 2 $\frac{3}{4}$.

Fortress high on cliff above Rhine; smoke rising from explosion below. Many figures on quays to left.

Engraver's Proofs. (a) Completed. Printed on upright sheet. "John Pye, 1828," in minute ital. writing, low in centre. Below, lines from 'Childe Harold,' from separate plate. *R.* (b) Printed in usual form. Title in centre in ital. caps. Art. names to left and right in ital. writing. *R.* (c) Without Title. Art. names in small Rom. type. *BM., Ward.*

First Pub. State. India. Title in open caps. Below, "Published by Longman, etc., Oct^r 1828."

Later States. Plain paper; same lettering.

This plate is a small replica of No. 202.

318. THE TOWER OF LONDON. (Pl. VIII.) 1832.

Engraved by W. Miller. 4 $\frac{9}{16}$ by 3.

The Tower in centre above river, which is covered with shipping. Steamboat in centre.

Engraver's Proofs. India. Before Title. Left, "J. M. W. Turner R.A."; right, "W. Miller, 1831," both in ital. *R., Th.*

First Pub. State. India. Title in centre in open caps. Art. names in small Rom. type. Below, "Published by Longman etc., Nov. 1831."

Later States. Plain paper. Same lettering.

Reprinted in 'Lays and Legends,' Jeremiah How, 132 Fleet Street, 1843. Title and Pub. line removed.

The Drawing was at Christie's in 1890. It was formerly in the Birchall Collection, where it was known as "The First Steamer on the Thames."

¹ In the General List of Engravings, Vol. i, p. xcvi, this plate is erroneously included with 'The Amulet,' XLII (No. 336).

XLIIc. 'THE KEEPSAKE,' 1828—1837

N.B.—Throughout the plates of this Series frequent changes were made in the Pub. line; only the earliest Pub. line is given here.

319. FLORENCE. 1828.

Engraved by E. Goodall. $5\frac{1}{8}$ by $3\frac{7}{16}$.

View from San Miniato; Arno in centre, city to right. In foreground row of tall cypresses; many seated figures with musical instruments on left.

Engraver's Proofs. India. W.a.l. Completed. *R., Th.*

First Pub. State. India. Before Title. Art. names in ital. Below, "London, October, 1827. Published for the Proprietor, by Robert Jennings, Poultry."

Second State. India. Title in ital.

Later States. Plain paper. Title in open caps.

Reprint. In Heath's 'Gallery of British Engravings,' 1836.

There are two apparently identical Drawings of this subject, one in the possession of Lord Northbourne, the other in that of Mr. J. Beecham.

320. LAKE ALBANO. 1829.

Engraved by R. Wallis. $5\frac{1}{4}$ by $3\frac{9}{16}$.

Lake in centre below wooded banks; convent on further side. Rays of declining sun reflected in water. Peasants on road in foreground.

Engraver's Proofs. India. (a) Unfinished. "Rob' Wallis" in centre under plate-line. Sun's rays very faint. *R.* Another touched by Turner and with rays scratched out. *Mr. A. Wallis.* (b) Rays much more distinct. "Rob' Wallis" erased; art. names added on left and right in ital. writing. N.o.l. *BM., R., Th.*

First Pub. State. India. Art. names in very small engraved ital. N.o.l. Rays still more sharply defined.

Second State. India. Title in ital. Below, "London, Published for the Proprietor by R. Jennings, Poultry, and Giraldon Bovinet, etc., Paris."

Later States. Plain paper. Title in open caps.

Reprint. In Heath's 'Gallery of British Engravings,' 1836.

The Drawing is in the possession of Mr. J. Pierpont Morgan.

321. LAGO MAGGIORE. 1829.

Engraved by W. R. Smith. $5\frac{1}{8}$ by $3\frac{7}{16}$.

Lake in centre, snow mountains in distance. Town in left foreground, seen from terrace on which are two women seated under trees.

Engraver's Proofs. India. (a) Unfinished. W.a.l. *Th.* (b) Nearly finished. "W. R. Smith" in faint ital. in centre under plate-line. *Th.* (c) Completed. "W. R. Smith" erased. Art. names to left and right in ital. writing. N.o.l. *BM., R., Th.*

First Pub. and Later States. As No. 320.

The Drawing, formerly in the Ruskin Collection, was in Messrs. Agnew's Exhibition in 1908.

322. VIRGINIA WATER. No. I. 1830.

Engraved by R. Wallis. $5\frac{7}{8}$ by $3\frac{5}{8}$.

Lake in front; pavilion among trees to left; pleasure-barge with rowers to right. Swans and ducks in foreground.

Engraver's Proofs. India. "R. Wallis" in faint ital. low on right. *BM., R., Th.*; one touched by Turner, *Mr. A. Wallis.*

First Pub. and Later States. As No. 320.

Reprint. In Heath's 'Gallery of British Engravings,' 1836.

The Drawing was formerly in the Leach Collection.

323. VIRGINIA WATER. No. II. 1830.

Engraved by R. Wallis. $5\frac{7}{16}$ by $3\frac{5}{8}$.

Lake in front with sun reflected. Pavilion in mid-distance. Barge with military band on right.

Engraver's Proofs and Pub. States. As No. 322.

Reprint. In Heath's 'Gallery of British Engravings,' 1836.

The Drawing was in the possession of the late Mrs. Thwaites.

324. SAUMUR. 1831.

Engraved by R. Wallis. $5\frac{9}{16}$ by $3\frac{11}{16}$.

Loire on left, crossed in mid-distance by bridge of many arches. Town on right bank with square castle on eminence. Quays in foreground; boat to left with striped awning.

Engraver's Proofs. India. "Robt Wallis, 1830," on right in faint ital. writing. *R., Th.*

First Pub. State. India. Art. names in small Rom. type. N.o.l.

Second State. India. Title in ital. Below, "Hurst Chance and Co, R. Jennings, and W. Chaplin, Cheapside, and Giralton, Bovinet & Co, Paris."

Later States. Plain paper. Title in open caps.

N.B.—There are some "false proofs" of this plate; they are W.a.l., but the sky is manifestly much worn.

The Drawing is in the possession of the Hon. W. F. D. Smith.

325. NANTES. 1831.

Engraved by J. T. Willmore. $5\frac{1}{16}$ by $3\frac{3}{8}$.

River in centre; tall houses and quays on each side. Bridge in mid-distance, cathedral beyond. Many peasant women on quay on right.

Engraver's Proofs. India. (a) W.a.l. Unfinished. Touched by Turner. *T.* (b) W.a.l. Nearly finished, but before white figures on quay steps to left, and lights on river near. *R.* (c) White figures and lights added. "Eng^d by J. T. Willmore" faintly scratched in centre, under plate-line. *BM., R.* (d) Willmore's name erased from centre and added in ital. writing on right. *BM., R., Th.*

First Pub. State. India. Art. names in small Rom. type. N.o.l.

Second State. India. Title in ital. Below, "London Published for the Proprietor R. Jennings & W. Chaplin Cheapside & Giralton Bovinet, Paris."

Later States. Plain paper. Title in open caps.

The Drawing was formerly in the Dillon Collection.

326. ST. GERMAIN-EN-LAYE. 1832.

Engraved by R. Wallis. $5\frac{5}{8}$ by $3\frac{5}{8}$.

Looking across Seine to terraced hill. Town to left. Wooden bridge on right. Many figures in foreground.

Engraver's Proofs. India. W.a.l. (a) Nearly finished. *Mr. A. Wallis.*
(b) Completed. *BM., R., Th.*

First Pub. State. India. Art. names to left and right in small Rom. type. N.o.l.

Second State. India. Title in ital. Below, "London, Published for the Proprietor, by Moon, Boys & Graves, 6 Pall Mall."

Later States. Title in open caps.

Reprint. In the 'Echo des Feuilletons,' n.d. Coarsely re-worked and very dark.

The Drawing was formerly in the Novar Collection.

327. MARLY. 1832.

Engraved by W. Miller. $5\frac{9}{16}$ by $3\frac{3}{4}$.

Seine to right. Roadway on left below overarching trees. Many ladies on steps of quay to right.

Engraver's Proofs. Art. names in fine ital. writing. N.o.l. *R., Th.*

First Pub. and Later States. As No. 326.

Reprint. In Heath's 'Gallery of British Engravings,' 1836.

The Drawing was formerly in the Novar Collection.

328. EHRENBREITSTEIN. 1833.

Engraved by R. Wallis. $5\frac{5}{8}$ by $3\frac{7}{16}$.

Rhine in front, with many rafts and boats. Fortress, in ruins, high in centre; town below. Flag with double-headed eagle on right.

Engraver's Proofs. India. (a) W.a.l. Completed. *R.* (b) "Robt Wallis" on right in ital. *R., Th.*

First Pub. and Later States. As No. 326.

Reprint. In Heath's 'Gallery of British Engravings,' 1836.

329. FALLS OF THE RHINE. 1833.

Engraved by J. B. Allen. $5\frac{9}{16}$ by $3\frac{11}{16}$.

Falls in centre, with rainbow across and cloud of spray above. Many figures on road in left foreground.

Engraver's Proofs. India. Completed. Art. names and date 1832 in ital. writing. N.o.l. *R., Th.*

First Pub. and Later States. As No. 326.

The Drawing (formerly in the Ruskin Collection) is now in the Birmingham Art Gallery.

330. HAVRE. 1834.

Engraved by R. Wallis. $5\frac{1}{2}$ by $3\frac{7}{8}$.

Harbour in front, with sun reflected between two lines of shipping. Tall houses and crowded quays to right.

Engraver's Proofs. India. W.a.l. Completed. *R., Th.*

First Pub. and Later States. As No. 326.

Replica. Dimensions nearly similar, with Pub. line in German.

The Drawing was in the Levy Sale in 1876.

331. PALACE OF LA BELLE GABRIELLE. 1834.

Engraved by W. Miller. $5\frac{1}{8}$ by $3\frac{1}{8}$.

Seine to left; Palace in mid-distance on right bank. Avenue on right with overarching trees, and crowds of figures *en fête*.

Engraver's Proofs. India. Completed. Art. names in ital. *BM., R., Th.*

First Pub. and Later States. As No. 326.

Reprint. In Heath's 'Gallery of British Engravings,' 1836.

The Drawing was in the Collection of the late Mr. F. Stevenson.

332. BURNING OF THE HOUSES OF PARLIAMENT. 1836.
(Vignette.)

Engraved by J. T. Willmore. Circa $3\frac{7}{16}$ by $4\frac{3}{8}$.

The fire seen from river through arch of bridge. Abbey towers illuminated on right. Many boats in front.

Engraver's Proofs. India. W.a.l. Completed. *R., Th.*

First Pub. State. India. Art. names in ital. Before Title. Below, "London, Published Oct^r, 1835, for the Proprietor, by C. Tilt, Fleet Street," in Rom. type.

Second State. Title added in ital.

Later States. Pub. line altered to Longman & Co.

The Drawing is in the possession of Lord Glenconner.

333. FIRE AT SEA. 1836. (Vignette.)

Engraved by J. T. Willmore. Circa $3\frac{1}{8}$ by $4\frac{7}{8}$.

Night scene; on right, ship on fire, many boats rescuing crew. Crescent moon on left.

Engraver's Proofs. India. W.a.l. *Th., Ward.*
First Pub. and Later States. As No. 332.

The Drawing is in the Collection of the late Sir Donald Currie.

334. THE WRECK. 1836. (Vignette.)

Engraved by H. Griffiths. Circa $3\frac{1}{16}$ by $4\frac{1}{8}$.

Castle high on right above stormy sea. Ship ashore below, with boats rescuing crew. Crescent moon on left.

Engraver's Proofs. India. (a) W.a.l. *Ward.* (b) Art. names in ital. N.o.l. *BM., E., Th.*

First Pub. and Later States. As No. 332.

Reprint. Late. In some book unknown. In place of Title is, "She struck where the white and fleecy waves."

The Drawing was in the Feetham Sale in 1895.

335. THE SEA! THE SEA! 1837. (Vignette.)

Engraved by J. T. Willmore. Circa $5\frac{11}{16}$ by $4\frac{13}{16}$.

Ships of war manœuvring. Thunder-storm overhead.

Engraver's Proofs. India. W.a.l. Completed. *R., Th.*

First Pub. and Later States. As No. 332, but date 1836.

The Drawing was in the Dent Sale in 1892.

XLIIb. 'THE AMULET,' 1831

337.¹ FLORENCE FROM THE CHIESA AL MONTE. 1831.

Engraved by E. Goodall. $4\frac{5}{8}$ by 3.

City on right, seen from S. Miniato. Arno in centre; hills beyond. Religious procession approaching in foreground. Peasants on right.

Engraver's Proofs. India. W.a.l. Completed. *R., Th.*

First Pub. State. India. Title in open caps. Art. names and "Published for the Proprietors of the Amulet," in Rom. type.

Second State. Plain paper. Same lettering.

This plate is a reduced replica of No. 158, in Hakewill's 'Italy.'

¹ In the General List, Vol. I, p. xcvi, *Ehrenbreitstein* (now No. 317a) is erroneously included with 'The Amulet.'

XLII^E. 'THE ANNIVERSARY,' 1829

338. FONTHILL. 1829.

Engraved by T. Crostick. $5\frac{1}{16}$ by $3\frac{7}{16}$.

Tall tower seen in distance through glade in wood. Stream to left.

Engraver's Proofs. India. Completed. At foot, in centre, "Pub. Oct. 1, 1828, by J. Sharpe, London," in faint ital. writing. N.o.l. *R.*

First Pub. State. Title in centre in ital. Art. names in Rom. type. Pub. line in caps.

Second State. Title altered to Rom. caps.

XLII^F. 'FRIENDSHIP'S OFFERING,' 1830

339. VESUVIUS IN ERUPTION.

Engraved by T. Jeavons. $4\frac{3}{8}$ by $2\frac{3}{4}$.

The mountain in eruption, seen across Bay. Naples to left.

Engraver's Proofs. India. Art. names in ital. writing. N.o.l. Completed. *BM., R., Th.*

As Published. Title in open caps. Left, "Painted by J. M. W. Turner R.A."; right, "Engraved by T. Jeavons." Below, "Published by Smith, Elder and Co, 65 Cornhill," in faint Rom. type.

This plate was re-engraved under the title of *Bay of Naples* for some Annual or other publication unknown, in 1830. See No. 346.

The Drawing is in the possession of Mrs. W. Newall.

XLII^G. 'THE REMEMBRANCE,' 1832

340. THE FORUM ROMANUM.

Engraved by J. Henshall. $4\frac{1}{16}$ by $3\frac{1}{16}$.

Forum in centre looking towards Capitol; three isolated columns on left. Group of tourists in foreground examining fallen capital.

Engraver's Proofs. India. "London, Published by R. Jennings & W. Chaplin, 1830." Art. names in Rom. type. N.o.l. *Ward.*

First Pub. State. India. Title added in open caps.

Later States. Plain paper. Same lettering.

This plate is a reduced replica of No. 149, in Hakewill's 'Italy.' It is also included in some copies of 'The Talisman' (XLIIH).

XLIIH. 'THE TALISMAN,' 1831

341.. BARNARD CASTLE. 1831.

Engraved by J. T. Willmore. $4\frac{3}{4}$ by $3\frac{7}{16}$.

Still reach of river in centre, crossed by bridge in mid. distance. Castle ruins on steep bank on left. Declining sun reflected in river.

Engraver's Proofs. (a) Completed. W.a.l. BM., Th. (b) "J. T. Willmore" in centre, in ital. writing. R.

I have never met with a copy of 'The Talisman,' and I cannot describe the Published States of this plate. It appears to have been frequently reprinted. Some impressions have "Keepsake Français," and Pub. line, "Whitaker, London, 1831, and Giraldon, Bovinet, Paris." Others have "Château Barnard," and art. names in French; others again have no Title. It also appears in 'The New Cabinet Album of Entertainment and Instruction' (date unknown).

The plate is a reduced replica of No. 217 in Turner's 'England and Wales.'

XLIII. SOME ANNUAL OR ANNUALS UNKNOWN

342.. THE RIALTO, VENICE. 1830.

Engraved by H. Adlard. $4\frac{3}{8}$ by $2\frac{7}{8}$.

Grand Canal in front, crossed by Rialto in centre. Palaces and quays to right. Gondolas and many figures in foreground.

As Published. Title in centre. Left, "H. Adlard Sc." Below, "London publ. by J. Duncan, Paternoster Row, Dec. 1830."

This plate and the three following are small replicas from Hakewill's 'Italy,' Vol. I, Sect. xxvii.

343. CASCADE OF TERNI. 1830.

Engraved by H. Adlard. $2\frac{1}{8}$ by $4\frac{7}{8}$.

Cascade falling over perpendicular cliff at head of rocky gorge. Rainbow over fall.

As *The Rialto*, No. 342.

344. NAPLES FROM THE MOLE. 1827.

Engraved by H. Adlard. $4\frac{3}{8}$ by $2\frac{1}{8}$.

Mole and harbour on right; city beyond. Sea to left; bathers on Mole.

As *The Rialto*, No. 342, but with date, "June, 1827."

345. FLORENCE FROM FIESOLE. 1830.

Engraved by H. Adlard. $4\frac{3}{8}$ by $2\frac{9}{16}$.

Panoramic view of Florence from Fiesole, with background of hills. Monks looking over parapet on left, under tall trees.

As *The Rialto*, No. 342.

346. BAY OF NAPLES. 1830.

Engraved by H. Adlard. About $4\frac{3}{8}$ by $2\frac{3}{4}$.

This is a replica of *Vesuvius in Eruption*, No. 339, with altered Title.

As Published. Title in centre; left, "H. Adlard Sc."; right, "by permission of Messrs. Smith and Elder"; below, "London, pub: by J. Duncan, Paternoster Row, Dec. 1830."

347. THE TEMPLE OF EGINA. Date unknown.

Engraved by T. Kelly. $4\frac{5}{8}$ by 3.

This is a reduced replica of the large plate, No. 208.

As Published. Title in open caps; below in Rom. type, left, "Painted by J. M. W. Turner, R.A."; right, "Engraved on steel by Tho^s Kelly."

XLIIK. HEATH'S 'GALLERY OF BRITISH ENGRAVINGS,' 1836

The following plates from 'The Keepsake' (XLIIc) were Reprinted in the above work:

<i>Lake of Albano</i>	(' Keepsake,' No. 320.)
<i>Florence</i>	(" No. 319.)
<i>Virginia Water. I</i>	(" No. 322.)
<i>Virginia Water. II</i>	(" No. 323.)
<i>Ehrenbreitstein</i>	(" No. 328.)
<i>Palace of La Belle Gabrielle.</i> (" No. 331.)
<i>Marly</i>	(" No. 327.)

XLIIIL. HOW'S 'LAYS AND LEGENDS,' 1843

The above work contains a Reprint of *The Tower of London*, No. 318.

XLIII

'ROGERS'S ITALY,' 1830

For a full account of this work and its companion, 'Rogers's Poems,' which together contain the finest of all the small Turner illustrations, the reader is referred to Vol. I, Intro., pp. l-lv. There also will be found quotations from the writings of Ruskin and Hamerton. Had space permitted, I should have liked to have added others here, but the Index to Vol. v of 'Modern Painters' indicates many of Ruskin's references to the drawings and plates. Hamerton's admirably-written and illuminating remarks ('Life of Turner,' 1879, pp. 227-229) are well worth reading *in extenso*.

The Drawings for the 'Italy' and the 'Poems' are, with one exception (No. 352), in the National Gallery, where are also a large number of Turner's preliminary sketches and studies.¹

¹ See Finberg's 'Inventory,' vol. ii, sect. cclxxx.

The engravings were issued (apart from the text) at the following prices:

Proofs before the Letters, Colombier 4to.	Price	£4	4	0
India Proofs before the Letters, Colombier 4to. „		4	4	0
India Proofs with the Letters, Colombier 4to. „		3	13	6
Proofs, Imperial 4to.		2	12	6

348. THE LAKE OF GENEVA. Vignette.¹ (Page 1.)

Engraved by E. Goodall. Circa 3 $\frac{3}{8}$ by 2 $\frac{1}{4}$.

Lake in front; mountains in distance, Mont Blanc to left. Boat full of peasants in front.

Engraver's Proofs. (a) In centre "E. Goodall" in faint italic writing. Before the high horizontal lines of cloud. One touched by Turner, T. Others, R., Th. (b) W.a.l. High upper clouds added. Completed. BM., R., Th.

First Pub. State. Issued in portfolio. Colombier 4to (11 $\frac{1}{2}$ by 17), some India, some plain paper. At foot, "London, Published Sept. 1, 1829, by R. Jennings, 62 Cheapside." in ital. N.o.l.

Second State. Colombier 4to, India. Title added in centre and art. names to left and right; all in ital.

Third State. Imperial 4to (11 by 15), plain paper. Lettering as *Second State*.

N.B.—In 1838 the unsold impressions of this State and the preceding were cut down and inserted in the quarto edition of the book published in that year.

Fourth State. Printed in the text of the "Proof Edition" (8vo) of 1830. All lettering removed.

Later States. In the text of the various 8vo editions from 1830 onwards. Art. names re-engraved, the letters closely following those of the *Second State*, but with minute differences.

349. WILLIAM TELL'S CHAPEL. (p. 8.)

Engraved by R. Wallis. 3 $\frac{1}{2}$ by 2 $\frac{3}{4}$.

Lake with agitated waves. Chapel low on right under cliffs. Snow mountains in background. Row-boat in front.

Engraver's Proofs. (a) Early. In centre, "Rob^t Wallis, 1827," in

¹ All the plates being in vignette form, this word will not be repeated.

ital. writing. Before sky added. *Mr. A. Wallis.* (b) Same lettering. Completed. *R., Th.* (c) *W.a.l. R.*
First Pub. and Later States. As No. 348.

350. ST. MAURICE. (p. 9.)

Engraved by R. Wallis. $3\frac{1}{2}$ by $2\frac{1}{2}$.

In centre, high bridge of single arch over Rhone; towers at each end; mountains beyond. Heron in foreground.

Engraver's Proofs. (a) In centre, "*Robt Wallis, 1827,*" in ital. writing. Completed. *BM., Th.* (b) *W.a.l. R.*

First Pub. and Later States. As No. 348.

351. HOSPICE OF THE GREAT ST. BERNARD. I. (p. 11.)

Engraved by W. R. Smith. $3\frac{1}{4}$ by $3\frac{1}{4}$.

Dark frozen lake in foreground; Hospice on further side. Snow peaks beyond. Monk on left with dog.

Engraver's Proofs. (a) *W.a.l.* Very early. Dog in left foreground in advance of monk; another dog with monk. *R.* (b) In centre, "Engraved by *W. R. Smith,*" in ital. writing. One dog only, with monk. Completed. *R., Th.*

First Pub. and Later States. As No. 348.

352. HOSPICE OF THE GREAT ST. BERNARD. II. (THE DEAD-HOUSE). (p. 16.)

Engraved by W. R. Smith. $3\frac{1}{4}$ by $3\frac{1}{4}$.

Two monks carrying body to mortuary below. Two dogs in foreground. Hospice in distance.

Engraver's Proofs. (a) Early. *W.a.l.* Before distant storm over Hospice. *R.* (b) Completed. In centre, "Engraved by *W. R. Smith*" in ital. writing. *BM., Th.*

First Pub. and Later States. As No. 348.

The Drawing is in the possession of Dr. Magroom of New York. The dogs were originally drawn by Turner, but some one having found fault with them, Landseer sketched substitutes in the margin. Turner's dogs however were engraved, by Rogers's desire. See Ruskin's 'Notes on his Drawings by Turner,' Fine Art Society, 1878, p. 123.

353. MARENGO. (p. 17.)

Engraved by E. Goodall. $3\frac{3}{8}$ by 2.

Wide plain surrounded by mountains. In foreground, Napoleon on white charger with advancing army.

Engraver's Proofs. W.a.l. (a) Snow mountains in distance outlined harder than afterwards. *Th.* (b) Outlines much softened. Completed. *R.*

First Pub. and Later States. As No. 348.

354. AOSTA. (p. 25.)

Engraved by H. Le Keux. $3\frac{3}{16}$ by $2\frac{3}{4}$.

Town of Aosta in centre, in level valley between mountains. Stone cross in foreground with '1814' on base.

Engraver's Proofs. W.a.l. (a) Early. Outlines of mountain peaks hard. Before lights on roofs of town. *R.* (b) Mountains touched and scraped by Turner for lightening, and lights scraped on roofs. Pencil sketches in margin for alterations in buildings. *R.* (c) Alterations carried out. Mountain outlines softened, and slopes below lightened. *R.*

First Pub. and Later States. As No. 348.

355. MARTIGNY. (p. 28.)

Engraved by W. Cooke. $3\frac{3}{8}$ by $2\frac{3}{4}$.

Tall round tower on height above town. Street below; "La Cygne" Hotel and post-chaise on left. Women on terrace to right.

Engraver's Proofs. On right, "W. Cooke" in faint minute ital. *R., Th.*

First Pub. and Later States. As No. 348.

356. HANNIBAL PASSING THE ALPS. (p. 29.)

Engraved by W. B. Smith. $3\frac{1}{2}$ by $2\frac{3}{4}$.

Army advancing through Alpine pass. In foreground black troops with elephant, attacking.

Engraver's Proofs. W.a.l. Four in various stages; one scraped and drawn on by Turner. All before distant peaks in centre were added. *R.*

First Pub. State. At foot, "London, Published Jan 1, 1830, by Robert Jennings and William Chaplin, 62 Cheapside." N.o.l.

Second and Later States. As No. 348, but with Pub. line as above.

357. LAKE OF COMO. I. (p. 32.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $2\frac{1}{4}$.

Lake in centre. White villas on left shore; town on right, in distance. Many boats in front. Rays striking upwards from sun.

Engraver's Proofs. W.a.l. Completed. *BM., R., Th.*

First Pub. and Later States. As No. 348.

358. VENICE. (p. 47.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $2\frac{1}{4}$.

Ducal palace in centre, Campanile to left; on right, the Bucentaur with crowd of gondolas round.

Engraver's Proofs. I know of none, but no doubt they exist.

First Pub. and Later States. As No. 356.

359. FLORENCE. (p. 102.)

Engraved by E. Goodall. $3\frac{1}{2}$ by $2\frac{3}{8}$.

Distant view from Fiesole, the Duomo conspicuous. Terrace on left with tall cypresses. Monks in foreground.

Engraver's Proofs. W.a.l. Completed. *BM., R., Th.*

First Pub. and Later States. As No. 348.

360. GALILEO'S VILLA. (p. 115.)

Engraved by E. Goodall. $3\frac{1}{8}$ by $2\frac{3}{8}$.

Misty moonlight. Villa to left, row of trees on right. Telescope and globe in left foreground.

Engraver's Proofs. W.a.l. Completed. *Th.*

First Pub. and Later States. As No. 356.

361. VILLA MADAMA—MOONLIGHT. (p. 135.)

Engraved by H. Le Keux. 3 by 3.

Full moon. Building and arcades of lofty palace to right in shadow.

Engraver's Proofs. Art. names in ital. writing. (a) Early. Before light clouds across and around moon which is quite clear. *R.* (b) Clouds added across and around moon. *Th.*

First Pub. and Later States. Moon again quite clear, with light clouds above and below it. Art. names removed. Pub. line as No. 348.

362. ROME, CASTLE OF ST. ANGELO. (p. 158.)

Engraved by R. Wallis. 3 $\frac{1}{8}$ by 2 $\frac{3}{8}$.

Tiber in centre crossed by bridge. St. Peter's beyond; Castle of St. Angelo to right. Row-boat in front.

Engraver's Proofs. (a) In centre, "Rob' Wallis, 1828" in ital. writing. *R., Th.* (b) Art. names to left and right in ital. N.o.l. *R.*

First Pub. and Later States. As No. 348.

363. THE FORUM. (p. 137.)

Engraved by E. Goodall. 3 $\frac{1}{4}$ by 3 $\frac{1}{8}$.

Ruins of Forum seen through arch; tower of Capitol beyond. Funeral procession to right.

Engraver's Proofs. W.a.l. (a) Early, very few figures in procession.

T. (b) Completed. More figures added. *R.*

First Pub. and Later States. As No. 348.

364. THE CAMPAGNA OF ROME. (p. 153.)

Engraved by E. Goodall. 3 $\frac{3}{4}$ by 2 $\frac{1}{4}$.

Wide plain with ruined aqueduct in left distance. Ruined fragment on right. Goats in foreground.

Engraver's Proofs. W.a.l. Completed. *BM., R., Th.*

First Pub. and Later States. As No. 348.

365. TIVOLI. (p. 166.)

Engraved by J. Pye. $3\frac{1}{8}$ by 3.

The Falls in centre, between rocks crowned with ruins of classical buildings.

*Engraver's Proofs. W.a.l. Completed. R., Th.**First Pub. and Later States. As No. 356.*

366. PERUGIA. (p. 168.)

Engraved by E. Goodall. $3\frac{3}{8}$ by $2\frac{3}{8}$.

City in distance on hill, seen across plain. Stone pine in right foreground; ruined fragments below.

*Engraver's Proofs. W.a.l. Completed. R.**First Pub. and Later States. As No. 356.*

367. BANDITTI. (p. 183.)

Engraved by R. Wallis. $2\frac{3}{8}$ by $3\frac{3}{4}$.

Bridge in centre spanning deep gorge through which cascade falls. Road below on left. Three bandits seated in foreground.

*Engraver's Proofs. W.a.l. (a) Touched by Turner and with instructions in margin. T. (b) Completed. Th.**First Pub. and Later States. As No. 356.*

368. NAPLES. (p. 189.)

Engraved by E. Goodall. $2\frac{1}{2}$ by $1\frac{3}{4}$.

Looking across bay to Naples with Vesuvius on spectator's right. Felucca conspicuous in centre.

*Engraver's Proofs. Completed. W.a.l. R., Th.**First Pub. and Later States. As No. 348.*

369. PÆSTUM. (p. 207.)

Engraved by J. Pye. $3\frac{1}{2}$ by $2\frac{3}{8}$.

Two temples in wide plain. Lightning overhead. Shepherd and flock in foreground.

*Engraver's Proofs. In centre, "John Pye after J. M. W. Turner, 1829," in faint ital. writing. Completed. Th.**First Pub. and Later States. As No. 356.*

370. AMALFI. (p. 216.)

Engraved by R. Wallis. $3\frac{1}{2}$ by 3.

Sea in front. Town on left, running up cliffs. Large sailing boat in centre.

Engraver's Proofs. In centre, "Rob^t Wallis, 1828" in ital. writing. Completed. *R., Th.**First Pub. and Later States.* As No. 348.

371. A VILLA ON THE NIGHT OF A FESTA DI BALLO. (p. 223.)

Engraved by E. Goodall. $3\frac{1}{4}$ by 3.

Moonlight. Villa on right, with lighted windows; steps on right leading to river. Bridge beyond, moon reflected below.

Engraver's Proofs. W.a.l. (a) Unfinished throughout. Moon quite round. *R.* (b) Completed. Clouds, villa, and bridge darkened. Lower edge of moon partly obscured by clouds, giving it slightly oval shape. *BM., R.**First Pub. and Later States.* As No. 348.

372. A FAREWELL—LAKE OF COMO. II. (p. 233.)

Engraved by R. Wallis. $3\frac{3}{8}$ by $2\frac{3}{4}$.

View of Lake from terraced gardens. Castle on promontory in mid-distance; mountains beyond.

Engraver's Proofs. On right, "R. Wallis, Sc^t" in ital. writing. *BM.**First Pub. and Later States.* As No. 356.

XLIV

'ROGERS'S POEMS,' 1834

(For Notes as to the Drawings, etc., see p. 231.)

373. A GARDEN. (Frontispiece.)

Engraved by W. Miller. Circa $3\frac{3}{8}$ by $3\frac{1}{4}$.

Terraced garden bordered with trees; high fountain beyond. Boy chasing butterfly in foreground.

Engraver's Proofs. W.a.l. (a) Early. Before boy. R. Another, touched and written on by Turner, T. (b) Boy added. Completed. Th.

First Pub. State. Issued in portfolio. Colombier 4to ($11\frac{1}{2}$ by 17), India. Art. names to right and left in ital. Before Title and Pub. line.

Second State. Colombier 4to, India. Art. names as *First Pub. State.* Title in centre in ital. Below, "London, Published 1833, by Moon, Boys and Graves, Pall Mall," in Rom. type.

Third State. Imperial 4to (11 by 15), Plain paper. Lettering as *Second State.*

N.B.—In 1838 the unsold impressions of this State and the preceding were cut down and inserted in the quarto edition of the book published in that year.

Fourth State. Printed in the text of the "Proof Edition" (8vo) of 1834. Title and Pub. line removed. Art. names to left and right in ital.; "Proof" added after engraver's name.

Later States. In the text of the various 8vo editions from 1834 onwards. Lettering as *Fourth State*, but with "Proof" erased.

374. A VILLAGE—EVENING. (p. 7.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $2\frac{1}{4}$.

Village seen from hill; spire in centre. Oak on right with boys below. Two labourers in foreground. Rising moon on left.

Engraver's Proofs. Completed. W.a.l. R., Th.

First Pub. and Later States. As No. 373.

375. THE GIPSY. (p. 12.)

Engraved by E. Goodall. $3\frac{1}{8}$ by $2\frac{7}{8}$.

Hollow bank on right under dark trees; below, gipsies boiling pot. Windmill on left. Clothes hanging in foreground.

Engraver's Proofs. W.a.l. (a) Sun's rays barely visible. BM., R., T.

On BM. impression Turner has written "I wish the sun's rays to be as brilliant as possible." Also, "The whole of the Mill is too strongly made out, or the sky darker to soften it into." (b) Instructions carried out. Sun's rays strongly defined and mill lightened. R.

First Pub. and Later States. As No. 373.

376. LEAVING HOME. (p. 16.)

Engraved by E. Goodall. $3\frac{3}{8}$ by $2\frac{5}{8}$.

Hill on right overlooking village in mid-distance. Youth with bundle on stile, facing sun and looking back.

The Open Etching. In the earliest impressions the youth *faces* the spectator.

Engraver's Proofs. W.a.l. (a) Very early. R. (b) Nearly completed but before rays round sun. R. (c) Rays added. Completed. Th.

First Pub. and Later States. As No. 373.

377. GREENWICH HOSPITAL. (p. 33.)

Engraved by E. Goodall. $3\frac{1}{2}$ by $2\frac{1}{2}$.

The Hospital seen from across the Thames, on which are many boats. Man with telescope in left foreground.

Engraver's Proofs. W.a.l. (a) Before barge with flags on left, and steps in foreground. R. (b) Completed. Barge, steps, and several boats added. Th.

First Pub. and Later States. As No. 373.

378. KESWICK LAKE. (p. 36.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $2\frac{1}{2}$.

Lake in front with many wooded islands. Hills beyond. Lodore fall on left.

Engraver's Proofs. W.a.l. (a) *Downward* rays only from sun; clouds behind very faint. R. (b) Completed. Rays all round sun; clouds much more defined. Th.

First Pub. and Later States. As No. 373.

379. ST. HERBERT'S CHAPEL. (p. 40.)

Engraved by H. Le Keux. $3\frac{1}{4}$ by $2\frac{1}{8}$.

Moonlight. Lake in front; Gothic chapel with windows illuminated, on wooded island to left. Boat to right.

Engraver's Proof. W.a.l. Nearly completed. Clouds round moon darker than afterwards. R.

First Pub. and Later States. As No. 373.

380. AN OLD MANOR HOUSE. (p. 63.)

Engraved by W. Miller. $3\frac{3}{8}$ by $3\frac{1}{2}$.

Gabled manor-house in centre flanked by tall trees; gateway in front with heraldic lions. Two dogs in foreground.

Engraver's Proofs. W.a.l. Before herring-bone lines on columns of façade. R. Another, touched by Turner, T.

First Pub. and Later States. As No. 373.

381. TORNARO. (p. 80.)

Engraved by R. Wallis. $3\frac{3}{8}$ by $3\frac{3}{4}$.

High, steep cliff on right above sea; shepherd seated on brow. Sun sinking below horizon.

Engraver's Proofs. W.a.l. Completed. Th.

First Pub. and Later States. As No. 373.

382. A VILLAGE FAIR. (p. 84.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $3\frac{1}{4}$.

Street in foreground with booths and many figures. Beyond to left, church with tall spire, in sunlight.

Engraver's Proofs. W.a.l. (a) Before windmill in right distance

R. (b) Windmill added. Completed. R., Th.

First Pub. and Later States. As No. 373.

383. TRAITOR'S GATE, TOWER OF LONDON. (p. 88.)

Engraved by E. Goodall. 3 by $3\frac{1}{4}$.

The Tower, with Water-Gate in centre; boat arriving with prisoner, warders, and headsman with axe.

Engraver's Proofs. W.a.l. (a) Before faint distant spire on right, and white reflections of sails. R., T. (b) Touched by Turner and reflections of sails added. R. (c) Completed. Th.

First Pub. and Later States. As No. 373.

384. ST. ANNE'S HILL. I. (p. 91.)

Engraved by E. Goodall. $3\frac{3}{8}$ by $2\frac{1}{8}$.

Country house seen through trees. Cedar in left foreground; chair and books on grass below.

Engraver's Proofs. W.a.l. (a) Before books in foreground. *R.*, *T.*

(b) Books added. Completed. *Th.*

First Pub. and Later States. As No. 373.

385. A HURRICANE IN THE DESERT. (p. 94.)

Engraved by E. Goodall. $3\frac{3}{8}$ by 3.

Caravan of horses and camels overwhelmed by sand-storm. Sun to right, obscured.

Engraver's Proofs. W.a.l. (a) Before rays striking across from right. *R.* (b) Rays added. *R.*, *Th.*

First Pub. and Later States. As No. 373.

386. VENICE, THE RIALTO—MOONLIGHT. (p. 95.)

Engraved by W. Miller. $3\frac{5}{8}$ by $3\frac{1}{4}$.

Rialto in centre; moon seen through arched opening at top, and reflected below between gondolas.

Engraver's Proofs. W.a.l. Completed. *R.*

First Pub. and Later States. As No. 373.

387. VALOMBRE. (p. 144.)

Engraved by E. Goodall. $2\frac{7}{8}$ by $4\frac{1}{4}$.

High wooded gorge, with slender water-fall. Convent high on right. Stag below by stream.

Engraver's Proofs. W.a.l. (a) Early. Unfinished. *Th.* (b) Before slender fall and sky above gorge defined. *R.* (c) Completed. *R.*, *Th.*

First Pub. and Later States. As No. 373.

The stag here was drawn by Landseer. The open etching of this plate is unusually attractive.

388. ST. PIERRE'S COTTAGE. (p. 145.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $3\frac{1}{8}$.

Alpine valley with winding river. Castle high in mid-distance; snow-peaks beyond. Cottage in left foreground with beehives.

Engraver's Proofs. W.a.l. (a) Mountains harder and darker than afterwards. *R.* (b) Scraped and touched by Turner and with instructions: "Sky away to nothing, the distance is rather too hard and strong." (c) Completed. *R., Th.*

First Pub. and Later States. As No. 373.

389. ST. JULIENNE'S CHAPEL. (p. 151.)

Engraved by E. Goodall. $2\frac{3}{8}$ by $3\frac{3}{4}$.

Steps leading to large church with three towers. Arched gateway in centre with cross above and chapel on right. Figures kneeling before monk on left. Lovers in foreground.

Engraver's Proofs. W.a.l. (a) Touched by Turner. *R.* (b) Completed. *R., Th.*

First Pub. and Later States. As No. 373.

390. CAPTIVITY. (p. 172.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $3\frac{3}{8}$.

In centre, castle surrounded by moat; drawbridge up. Lady looking out of lighted window.

Engraver's Proofs. W.a.l. (a) Nearly completed. The three small upper windows in tower at left angle are light. *R.* (b) Windows darkened and scarcely visible. Completed. *R.*

First Pub. and Later States. As No. 373.

391. AN OLD OAK. (p. 176.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $2\frac{7}{8}$.

Village green with old oak in centre; dancers below. Church to right.

Engraver's Proofs. W.a.l. Completed. *R., Th.*

First Pub. and Later States. As No. 373.

392. SHIPBUILDING (AN OLD OAK DEAD). (p. 178.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $2\frac{1}{2}$.

Hull of ship-of-war on stocks. In front, trunk of oak tree drawn by team of horses.

Engraver's Proofs. W.a.l. R., T. (touched).

First Pub. and Later States. As No. 373.

393. THE BOY OF EGREMONT. (p. 184.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $2\frac{5}{8}$.

Rocky wooded valley of Wharfe; ruins of castle in mid-distance. In foreground boy with hawk and dog about to leap across river.

Engraver's Proofs. W.a.l. (a) Before cliff on right completed. R.

(b) Completed. R., Th.

First Pub. and Later States. As No. 373.

394. BOLTON ABBEY. (p. 186.)

Engraved by R. Wallis. $3\frac{1}{2}$ by $2\frac{3}{4}$.

Abbey ruins to left beside bend of Wharfe; steep wooded hills behind. Heron on left.

Engraver's Proofs. W.a.l. A heron on right (afterwards removed) flying over river. B.

First Pub. and Later States. As No. 373.

395. THE ALPS AT DAYBREAK. (p. 192.)

Engraved by E. Goodall. $3\frac{1}{2}$ by 3.

Glacier in centre over which hunters are chasing chamois. High snow peaks to right; rising sun in centre.

Engraver's Proofs W.a.l. (a) Before belts of white mist below snow-peaks on right, and before upper sky darkened. R., T. (touched). (b) Belts added. Completed. R., Th.

First Pub. and Later States. As. No. 373.

In my opinion, nothing in engraving finer than this small plate ever has been, or ever will be produced.

396. LOCH LOMOND. (p. 203.)

Engraved by W. Miller. $3\frac{5}{8}$ by $2\frac{1}{4}$.

Loch in centre; wooded islands to right. Ben Lomond in distance on right. Boats in front.

Engraver's Proofs. W.a.l. Completed. R.

First Pub. and Later States. As No. 373.

397. ST. ANNE'S HILL. II. (p. 214.)

Engraved by E. Goodall. $2\frac{7}{8}$ by $2\frac{3}{4}$.

Park and distant country house seen through trellised archway. Vase on left; parasol and books in foreground.

Engraver's Proofs. W.a.l. (a) Early. Unfinished. R. (b) Nearly completed. Drawn on by Turner with instructions: "Mr Rogers brought me this wishing it to be made richer of flowers. I therefore sent for the Drawing tho I suppose you have not done all you intended, by not having sent this to me. N.B. Make the Trellis work thicker, the large Tree more made out by work thus: [Here is sketch of tree-top, with below it "light not heavy."] More flowers drawn on trellis. R. (c) Instructions carried out but before branches of tree continued above trellis. R., T. (d) Completed. R., Th.

First Pub. and Later States. As No. 373.

398. COLUMBUS AND HIS SON. (p. 219.)

Engraved by E. Goodall. $3\frac{3}{8}$ by $3\frac{1}{8}$.

Large convent in background with arched gateway in front; at entrance, monk giving refreshments to man and boy.

Engraver's Proofs. W.a.l. (a) Before foliage extended above shrine on extreme left. R., T. (b) Completed. R.

First Pub. and Later States. As No. 373.

399. COLUMBUS SETTING SAIL. (p. 227.)

Engraved by E. Goodall. $3\frac{1}{8}$ by $2\frac{5}{8}$.

Harbour of Genoa in centre with galleons hoisting sail on right. Quays on left crowded with figures.

Engraver's Proofs. W.a.l. (a) Early. Before row-boats on right. R. (b) Boats added. Completed. Th.

First Pub. and Later States. As No. 373.

400. THE VISION OF COLUMBUS. (p. 233.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $2\frac{3}{4}$.

Evening; calm sea. Columbus standing on stern of galleon. Beyond, phantom procession of armed figures silhouetted against setting sun.

Engraver's Proofs. W.a.l. (a) Early. Sketch of figures in margin. T. (b) Nearly completed, but with sun visible above horizon.

R. (c) Sun removed. Completed. *Th.*
First Pub. and Later States. As No. 373.

This seems to me one of the finest imaginative creations of Turner or any other painter. Rogers's lines also rise to a height unusual with him:

"Slowly along the evening sky they went,
 As on the edge of some vast battlement;
 Helmet and shield, and spear and gonfalon
 Streaming a baleful light that was not of the sun!"

401. LAND DISCOVERED BY COLUMBUS. (p. 248.)

Engraved by E. Goodall. 3 by $3\frac{2}{3}$.

Evening. Columbus on left bareheaded, on deck of galleon. Crescent moon and stars.

Engraver's Proofs. W.a.l. (a) Nearly completed. Four stars visible above moon. R. (b) Three stars only above moon. Completed. R., *Th.*

First Pub. and Later States. As No. 373.

402. THE LANDING OF COLUMBUS. (p. 251.)

Engraved by E. Goodall. $3\frac{3}{4}$ by $2\frac{1}{2}$.

Shallow bay with cliffs to right crowded with natives. Galleons on left, with long line of figures wading to shore. Setting sun.

Engraver's Proofs. (a) W.a.l. Early. Before rays from sun; figures on hill unfinished. R. (b) Very faint rays from sun. Art. names added. R. (c) Rays distinct. Completed. *Th.*

First Pub. and Later States. As No. 373.

403. A TEMPEST—VOYAGE OF COLUMBUS. (p. 264.)

Engraved by E. Goodall. $2\frac{7}{8}$ by $3\frac{1}{4}$.

To left, galleons on stormy sea. Above, dark phantom with torch, surrounded by spectral archers.

Engraver's Proofs. W.a.l. Archers' bows without arrows, and before light clouds on extreme left. *R.*

First Pub. and Later States. As No. 373.

404. CORTES AND PIZARRO. (p. 265.)

Engraved by E. Goodall. $3\frac{1}{8}$ by $3\frac{3}{4}$.

Interior of church with tall gothic windows. High altar on left, banners above. Cortes and Pizarro in left foreground.

Engraver's Proofs. W.a.l. (a) Before rays of light from left. *R.*

(b) Rays added. Completed. *Th.*

First Pub. and Later States. As No. 373.

405. DATUR HORA QUIETI. (p. 296.)

Engraved by E. Goodall. $3\frac{1}{2}$ by $2\frac{7}{8}$.

Still reach of river with rays of setting sun reflected. Bridge in mid-distance. Ruins of castle on hill; on left, distant spire and windmill. Plough in foreground.

Engraver's Proofs. W.a.l. (a) Very early. Before rays from sun.

Spire much higher than afterwards. (b) Rays from sun faintly indicated. Spire lowered. *R.*, *T* (touched). (c) Rays much more distinct. Completed. *Th.*

First Pub. and Later States. As No. 373.

XLV

'BYRON'S LIFE AND WORKS' (MURRAY),

1832—1834

Turner's illustrations to Byron first appeared in various incomplete editions of the poet's works, the dates and order of which are now difficult to trace. The descriptions below refer to the first complete edition, viz. that published by Murray in 17 vols., 12mo,

1832-1834. But the best impressions are those which were issued separately from the text.

As already explained (Intro., Vol. i, p. lvii), Turner never visited Greece or the East, and the majority of the Byron plates were adapted by him from drawings made on the spot by various artists and amateurs who had been commissioned by the publishers. Ruskin's remarks on several of the plates are well worth reading (see 'Notes on his Drawings by Turner,' Fine Art Society, 1878, pp. 44-46; also references in 'Modern Painters').

406. GIBRALTAR. ('Life and Works of Byron,' 1832-4, Vol. I.)

Engraved by E. Finden. $5\frac{5}{8}$ by $3\frac{11}{16}$.

The Rock in centre, seen from the sea. Many feluccas and boats in front.

Engraver's Proofs. Usually India. W.a.l. *BM.*, *R.*, *T.* (touched by Turner), *Th.*

First Pub. State. "India Proofs." Colombier 4to (17 by $11\frac{1}{2}$).

Art. names in small Rom. type. Before Title and Pub. line.

Second State. "Large Paper Proofs." Plain paper, imperial 4to (15 by 11). Same lettering.

Third State. In the Large Paper edn. of 'Finden's Landscape Illustrations to the Life and Works of Byron,' J. Murray, 1832-3, India, medium 4to ($11\frac{3}{4}$ by $9\frac{1}{4}$). Art. names as before. Title in open caps. Below, "London Published 1832 by J. Murray and Sold by C. Tilt, 86 Fleet St."

Later States. In the various 8vo and 12mo edns. of the 'Life and Works.' Plain paper. Same lettering.

Reprint. Pub. line altered to "A Fullarton & Co. London and Edinburgh."

The Drawing (from a sketch by G. Reinagle) is in the possession of Mr. R. D. Holt.

407. MALTA. (Vol. I.)

Engraved by E. Finden. $5\frac{5}{8}$ by $3\frac{3}{4}$.

Fortress and town to right. Harbour in front with men-of-war and boats. To right, fishermen with nets.

Engraver's Proofs. W.a.l. *BM.* (one before sky was completed), *R., T., Th.*

First Pub. and Later States. As *Gibraltar*, No. 406.

The Drawing is in the possession of Mr. R. D. Holt.

408. THE ACROPOLIS OF ATHENS. (Vol. III.)

Engraved by J. Cousen. $5\frac{1}{2}$ by $3\frac{3}{4}$.

Acropolis in centre; sun setting behind. Turkish cavalry with banners, etc., manœuvring in foreground.

Engraver's Proofs. (a) W.a.l. One touched by Turner and with instructions:—On left, "There are too many small pieces of paper left white, making the work look unsolid." In centre, [referring to foreground] "This part of the ground (perhaps the whole of the front) too much of single strokes, line wants strength [?] or crossing." [Here pencil strokes.] To right, "These horses are too low in tone." *R.* Another *BM.*, before sky finished. Others, completed, *BM., R., T., Th.* (b) Engraver's name in right corner in faint ital. writing.

First Pub. and Later States. As No. 406, but with art. names in ital. The Engraver's name is misspelt "J. Cousins."

The Drawing (from a sketch by T. Allason) was in the Novar Sale, 1878.

409. TEMPLE OF MINERVA, CAPE COLONNA. (Vol. I.)

Engraved by E. Finden. $5\frac{3}{8}$ by $3\frac{11}{16}$.

Ruined temple on cliff above sea. Moon on right reflected in sea. In front, figures with mules.

Engraver's Proofs. W.a.l. One, early, *BM.*; others, completed, *BM., T., Th.*

First Pub. and Later States. As No. 406.

The Drawing (from a sketch by T. Allason) was formerly in the Munro and Gurney Collections.

410. TOMB OF CECILIA METELLA, ROME. (Vol. II.)

Engraved by E. Finden. $5\frac{1}{4}$ by $3\frac{1}{2}$.

Round castellated tomb in centre, on eminence; ruined buildings on right. Hills in distance. Woman on mule and man in foreground.

*Engraver's Proofs. W.a.l. BM., T., Th.**First Pub. and Later States. As No. 406, but with date 1833.*

411. RHODES. (Vol. II.)

Engraved by W. Finden. $5\frac{3}{16}$ by $3\frac{3}{8}$.

Walled town sloping upward from sea, and crowned by fortress. Tall, machicolated tower on right. Boats and feluccas in front.

*Engraver's Proofs. W.a.l. BM., R., T., Th.**First Pub. and Later States. As No. 406, but with date 1833.*

The Drawing was in the Novar Sale, 1878.

412. THE DRACHENFELS. (Vol. XI.)

Engraved by W. Finden. $5\frac{3}{16}$ by $3\frac{3}{8}$.

Drachenfels on left above Rhine. Nonnenwerth convent opposite. Team of horses dragging boat in left foreground. Moon rising on right.

*Engraver's Proofs. W.a.l. BM., R., T.**First Pub. and Later States. As No. 406, but with date 1833.*

N.B.—There is a Replica, slightly larger ($5\frac{9}{16} \times 3\frac{1}{2}$), and with many minute differences; e.g., a mast on the extreme right is visible. I do not know where it appeared.

The Drawing was in the collection of the late Sir W. Cunliffe Brooks, Bart.

413. CEPHALONIA. (Vol. III.)

Engraved by E. Finden. $5\frac{5}{8}$ by $3\frac{1}{2}$.

Wide strait in centre, crossed by long bridge; hills on each side. Town in foreground by water side. Tall palm to right. Peasants seated on road.

*Engraver's Proofs. W.a.l. BM., Th.**First Pub. and Later States. As No. 406.*

414. NEGROPONT. (Vol. III.)

Engraved by E. Finden. $5\frac{1}{8}$ by $3\frac{3}{4}$.

Walled town to right in mid-distance on arm of sea enclosed by wooded hills. In front, two seated figures, one piping.

Engraver's Proofs. W.a.l. BM., R., Th.

First Pub. and Later States. As No. 406, but with date 1833.

N.B.—This plate is generally absent from the sets of Proofs.

The Drawing (from a sketch by T. Allason) was in Messrs. Agnew's Exhibition in 1904.

415. SANTA MARIA DELLA SPINA, PISA. Vignette. (Vol. I.)

Engraved by E. Finden. $3\frac{1}{8}$ by $3\frac{1}{2}$.

River in centre crossed by bridge in mid-distance. Gothic Chapel on quay on left; tall houses beyond. Many boats in front. Sun's rays reflected in water.

Engraver's Proofs. W.a.l. BM., R., T., Th.

First Pub. and Second States. As No. 406, but with art. names in very small ital.

Third State. India. Title in centre, in open caps. Below, "London, Published by John Murray, Albemarle Str, May 1, 1832."

Later States. Plain paper. In various 8vo editions. Same lettering.

The Drawing (from a sketch by W. Page) is in the University Galleries, Oxford (Ruskin Donation).

416. GATE OF THESEUS, ATHENS. Vignette. (Vol. V.)

Engraved by E. Finden. $3\frac{1}{8}$ by 4.

Arched gateway surmounted by pediment and columns, at foot of Acropolis. In foreground, woman seated among carved blocks.

Engraver's Proofs. W.a.l. (a) Unfinished. BM. (b) Completed. BM., R., T., Th.

First Pub. and Later States. As No. 415.

The Drawing was formerly in the Ruskin Collection.

417. THE PLAIN OF TROY. Vignette. (Vol. VII.)

Engraved by E. Finden. $3\frac{1}{8}$ by 3.

Wide plain in centre with winding river; sea beyond. Setting sun, with lightning on right. Group in foreground round dead camel and rider.

Engraver's Proofs. W.a.l. BM., R., T., Th.

First Pub. and Later States. As No. 415, except that in the Third and later States the Title is in slender (not open) caps.

This vignette is well known as a marvel both of design and execution.

The Drawing (from a sketch by W. Page) was formerly in the Ruskin Collection.

418. BACHARACH ON THE RHINE. Vignette. (Vol. VIII.)

Engraved by E. Finden. $3\frac{1}{8}$ by $3\frac{1}{4}$.

Town with spires, towers, and church to right, on Rhine; castle above on steep rock. Crescent moon.

Engraver's Proofs. W.a.l. (a) Early, before sky, etc., lightened, Th. Another, touched by Turner, T. (b) Completed. BM., R., T., Th.

First Pub. and Later States. As No. 415.

The Drawing was recently in the possession of Messrs. Agnew.

419. THE CASTLE OF ST. ANGELO. Vignette. (Vol. VIII.)

Engraved by E. Finden. $3\frac{3}{8}$ by $2\frac{5}{8}$.

Castle in centre across Tiber; bridge with many statues to left, in shadow. Punchinello, with crowd, in foreground.

Engraver's Proofs. W.a.l. (a) Early, before any burin work in sky, Th. (b) Sky advanced but still incomplete, R. (c) Completed. BM., T.

First Pub. and Later States. As No. 415, but with Title in ital. in Third and later States.

420. CORINTH FROM THE ACROPOLIS. Vignette. (Vol. X.)

Engraved by E. Finden. $3\frac{3}{8}$ by $3\frac{1}{8}$.

City in distance seen from Acropolis. Gulf and mountains beyond. Tall slender tower in foreground.

Engraver's Proofs. W.a.l. BM., R., T., Th.

First Pub. and Later States. As No. 415.

The Drawing (from a sketch by W. Page) was in the Novar Sale, 1877.

421. THE BRIDGE OF SIGHS, VENICE. Vignette. (Vol. XI.)

Engraved by E. Finden. 3 by $3\frac{5}{8}$.

Bridge in centre over canal; full moon visible at entrance. Lady in balcony on right, man with gondola below.

Engraver's Proofs. W.a.l. BM., R., T., Th.

First Pub. and Later States. As No. 415.

The Drawing (from a sketch by T. Little) was in Messrs. Agnew's Gallery in 1890.

422. THE BERNESE ALPS. Vignette. (Vol. XI.)

Engraved by E. Finden. $3\frac{1}{2}$ by $2\frac{3}{4}$.

Berne in mid-distance on bank of river. Chain of Alps beyond, on horizon.

Engraver's Proofs. W.a.l. BM., R., T., Th.

First Pub. and Later States. As No. 415, but Third and later States have Title in ital. and date 1833.

423. THE WALLS OF ROME (TOMB OF CAIUS SESTUS).

Vignette. (Vol. XIII.)

Engraved by E. Finden. $3\frac{1}{2}$ by $2\frac{3}{8}$.

Pyramidal tomb in centre breaking line of ancient walls and gates. Protestant cemetery on left. Crescent moon.

Engraver's Proofs. W.a.l. BM., R., T., Th.

First Pub. and Later States. As No. 422.

The Drawing was in the Novar Sale, 1878.

424. PARNASSUS AND CASTALIAN SPRING. Vignette.
(Vol. XIV.)

Engraved by E. Finden. $3\frac{1}{4}$ by $3\frac{3}{4}$.

Ruined terraces on height above plain. Rocky gorge below to right with stream. High mountains in distance; sun setting behind.

Engraver's Proofs. W.a.l. *BM., T., Th.*

First Pub. and Later States. As No. 422.

425. THE FIELD OF WATERLOO FROM HOUGOUMONT.
Vignette. (Vol. XIV.)

Engraved by E. Finden. $3\frac{1}{2}$ by 2.

Night after battle; moon and stars overhead. Burning farmhouse on right. Many bodies, cannon, etc., in foreground.

Engraver's Proofs. W.a.l. (a) Very early, *Th.* (b) Nearly finished, but distant fires on left much less conspicuous than afterwards.

R. (c) Completed. *BM., T., Th.*

First Pub. and Later States. As No. 422.

The Drawing was in the Murrieta Sale, 1873.

426. SCIO (FONTANA DE MELEK, MEHMET PASHA).
Vignette. (Vol. XVII.)

Engraved by E. Finden. $3\frac{1}{2}$ by $3\frac{1}{4}$.

Square domed fountain in centre; beyond, houses and minarets. Peasants in foreground.

Engraver's Proofs. W.a.l. *BM., R., T., Th.*

First. Pub. and Later States. As. No. 422.

The Drawing (from a sketch by W. Page) formerly belonged to Mr. Ruskin.

427. GENOA. Vignette. (Vol. XV.)

Engraved by E. Finden. $3\frac{3}{4}$ by $2\frac{3}{8}$.

City in distance to right in curve of bay; mountains behind. Tall light-tower to left at point of mole. Boats and shipping in foreground.

Engraver's Proofs. W.a.l. BM., R., T., Th.

First Pub. and Later States. As No. 422.

The Drawing is in the possession of the Trustees of the late Mr. J. E. Taylor.

428. COLOGNE. Vignette. (Vol. XVI.)

Engraved by E. Finden. 3 by $3\frac{1}{4}$.

Rhine in front crowded with boats. Houses beyond and conspicuous spire. Cathedral behind.

Engraver's Proofs. W.a.l. (a) Sky not quite finished. Th. (b) Completed. BM., R., T., Th.

First. Pub. and Later States. As No. 422.

The Drawing is in the possession of Mr. T. F. Blackwell.

429. ST. SOPHIA, CONSTANTINOPLE. Vignette. (Vol. XVI.)

Engraved by E. Finden. $3\frac{3}{8}$ by $2\frac{1}{4}$.

St. Sophia in centre. Full moon to right. Turkish cavalry in foreground.

Engraver's Proofs. W.a.l. BM., T., Th.

First Pub. and Later States. As No. 422.

Turner's extreme sensitiveness to the slightest detail which would affect his design, is exemplified in this vignette. In the First Pub. State the inscription (to the left) runs "Drawn by J. M. W. Turner R.A. from a sketch by T. Barry." Noticing doubtless that the last six words carried the inscription too far across the foreground, he erased them and they are absent from all the later States.

The Drawing (from a sketch by T. Barry) was in the Holbrook Gaskell Sale at Christie's in 1909.

430. THE SCHOOL OF HOMER, SCIO. Vignette. (Vol. XVII.)

Engraved by E. Finden. $3\frac{1}{8}$ by $3\frac{1}{8}$.

Low battlemented tomb in foreground; palm and foliage on top. Projecting rock beyond; sea to right. Peasants in foreground.

Engraver's Proofs. W.a.l. BM., R., T., Th.

First Pub. and Later States. As No. 422.

The Drawing (from a sketch by W. Page) is in the University Galleries, Oxford (Ruskin Donation).

431. THE CASTELLATED RHINE. Vignette. (Vol. XVII.)

Engraved by E. Finden. $3\frac{3}{4}$ by $2\frac{7}{8}$.

Rhine in centre between high steep hills. Castle above to left; town below. Rafts on right.

Engraver's Proofs. W.a.l. (a) Before shading on water to right of rafts, and before rays from sun. R. (b) Shading and rays commenced. R. (c) Completed. *BM., R., T., Th.*

First Pub. and Later States. As No. 422.

The Drawing is in the collection of the late Sir Donald Currie, Bart.

XLVI

'THE RIVERS OF FRANCE,' 1833, 1834, 1835

These beautiful plates, now best known under the above name, were originally published in 1833, 1834, 1835, in three successive volumes entitled 'Turner's Annual Tour—Wanderings by the Loire and the Seine.' The letterpress was written by Leitch Ritchie who in some cases accompanied Turner, but the two men had little in common, and Ritchie's descriptions are mainly historical or anecdotal, and rarely deal with the pictorial interest of the places represented.

The Drawings are in body colour on grey paper. The Loire series are mainly in the Oxford University Galleries; the Seine, with few exceptions, are in the National Gallery. They are founded on a very extensive series of sketches in pencil and colour, which Turner had made during his journeys in and through France during several previous years—some probably as far back as 1826. These also are in the National Gallery, and have recently been arranged and catalogued by Mr. Finberg ('Inventory of Turner's Drawings in the National Gallery,' vol. ii, cclxvi-cclx).

A few remarks, criticisms, and quotations concerning 'The Rivers of France' will be found in the Introduction (Vol. i, pp. lv-lvi), but as in the case of the Rogers' vignettes, Ruskin's references in 'Modern Painters,' and Hamerton's brilliant chapter (Chap. xii) in his 'Life of Turner' are eminently worth study.

Sets of Proofs of each series, without text, were issued at the following prices:

Proofs before Letters	4	4	0
Proofs on India Paper	3	3	0
Proofs	2	2	0

The volumes each appeared in a Large Paper and a Small Paper edition, and the plates were reprinted many times. Being on steel however, they remained in good condition down to and including the first Reprint (1837), and in fair condition even later.

XLVIA. 'TURNER'S ANNUAL TOUR— THE LOIRE,' 1833

432. NANTES. (Vignette Title.)

Engraved by W. Miller. 3½ by 5.

River in front, with many boats and figures by quay; walls and bastions behind. Cathedral in background.

Engraver's Proofs. W.a.l. Completed. *R., T., Th.*

First Pub. State. "Proofs before Letters." India. Colombier 4to (11¼ by 17). Art. names in ital. Below to right, "Printed by M^cQueen" in minute ital. Before Title and Publisher's name.

Second State. "Proofs on India Paper." Colombier 4to. Title added in centre in ital., and below, "London Published for the Proprietor, by Moon, Boys, and Graves, 6 Pall Mall," in slender Rom. caps. At top, "Turner's Annual Tour, 1833," in open caps.

Third State. "Proofs." Size and lettering as in Second State, but on Plain paper.

Later States. In book form, 8vo, large and small. Lettering as Second State, except that in Pub. line, "Longman and Co., Paternoster Row," takes the place of "Moon, Boys, and Graves."

Reprints. See *Orleans*, No. 433.

The Drawing is in the University Galleries, Oxford (Ruskin Donation).

433. ORLEANS.

Engraved by T. Higham. 5 $\frac{5}{8}$ by 3 $\frac{7}{8}$.

West front and two towers of Cathedral seen above Mairie, at angle of market-place. Carriages, cavalry, and crowd in foreground.

Engraver's Proofs. W.a.l. Completed. *BM., R., Th.*

First Pub. State. "Proofs before letters." India, Colombier 4to (11 $\frac{1}{2}$ by 17). Art. names in small Rom. type. "Printed by McQueen" low on right, in small ital. Before Title and Pub. line.

Second State. "Proofs on India Paper." Same, with Title added in centre in ital., and below, "London, Published for the Proprietor by Moon, Boys and Graves, Pall Mall," in small Rom. type.

N.B.—This State is rarely to be met with in its original form. Probably, as explained below, the unsold impressions were cut down and used for the Large Paper edition of the book.

Third State. "Proofs." Same size and lettering, but on Plain paper.

Fourth State. In book form—'Turner's Annual Tour, 1833.' Large Paper copies (issued in morocco gilt) about 9 $\frac{1}{2}$ by 6. The lettering of the plates varies, owing to the occasional use of unsold Proofs. Usually, but not always, the Title is present and in italics. In most copies the name of Longman and Co. appears as Publishers, sometimes with the date 1832, sometimes with no date. Occasionally the Pub. line has been cut off by the binder.

Fifth State. In book form. Small Paper copies (issued in plain morocco) about 8 $\frac{1}{2}$ by 5 $\frac{1}{4}$. Title in ital. always present, but margin often so cut down as to show no Pub. line. When the latter is visible, the name is always that of Longman and Co., sometimes associated with Rittner and Co., Paris, and Asher, Berlin.

Reprint A. In 1837, by J. McCormick, 147 Strand, in one vol. 8vo, entitled 'The Rivers of France,' with new text in English and French. Lettering as in Fifth State, but (except No. 473) with Pub. line of J. McCormick. Impressions fairly good.

Reprint B. In 1853 and again in 1857, by Messrs. Bohn, in one vol., large 8vo, with title 'Liber Fluviorum, or River Scenery of France,' and preface by Alaric Watts. Same lettering as Reprint "A," but no Pub. line except on the title-page and on *Château Gaillard* (No. 473), where Bohn's name appears. The vignettes of *Nantes* (No. 432) and *Light-towers of La Hève* (No. 453) are missing, and their places are taken by *Saumur* and *Havre* from 'The Keepsake.'

Reprint C. In 1886, by J. S. Virtue and Co. The original steel plates were reworked for this Reprint by J. C. Armytage (one of Turner's old engravers), and published, under the supervision of Mr. Marcus Huish, in a folio volume. Impressions on India paper; art. names in original form; new Title at left lower corner; no Pub. line. Plates 432 and 453 are again missing.

Reprint D. In 1890, a later issue of the preceding in 4to form, the plates printed on Plain paper; Titles in heavy ital.

The Drawing is in the Oxford University Galleries.

434. BEAUGENCY.

Engraved by R. Brandard. $5\frac{7}{8}$ by $3\frac{5}{8}$.

Loire in front crossed by bridge on left. Town on opposite bank with square tower prominent. Boats with tall masts on left.

Engraver's Proofs. As Orleans, No. 433. *BM., R., Th.*

First Pub. and Later States. Ditto.

The Drawing is in the Oxford University Galleries.

435. BLOIS.

Engraved by R. Brandard. $5\frac{7}{8}$ by $3\frac{11}{16}$.

Town and château in mid-distance on left, high above Loire, which is crossed in distance by bridge. Curving line of quays on left. Rafts on right.

Engraver's Proofs. (a) W.a.l. *BM., R.* (b) In centre, in ital. writing, "Eng^d by R. Brandard from a Drawing by J. M. W. Turner R.A." *Th.*

First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

436. PALAIS AT BLOIS.

Engraved by R. Wallis. $5\frac{9}{16}$ by $3\frac{15}{16}$.

Palace high in centre. Road below on right with religious procession.

Engraver's Proofs. (a) Unfinished. W.a.l. No smoke from houses on extreme left. *Mr. A. Wallis.* (b) Completed. W.a.l. *BM., R., Th.*

First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

437. AMBOISE.

Engraved by W. R. Smith. $5\frac{9}{16}$ by 4.

River in front crossed on left by wooden bridge. Château crowning steep bank on right. Rays of setting sun behind it.

Engraver's Proofs. (a) W.a.l. Before rays behind château, and light clouds on left. *R.* (b) W.a.l. Touched by Turner. Light clouds added on left. *Th.* (c) Rays added. Completed. Art. names in ital. writing. *BM., R., Th.*

First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

438. CHÂTEAU OF AMBOISE.

Engraved by J. B. Allen. $5\frac{11}{16}$ by $3\frac{11}{16}$.

Château high on left, on opposite side of Loire; town below. Bridge to right.

Engraver's Proofs. Art. names in ital., often very faint. (a) Nearly completed. Touched by Turner and with instructions: On left, [referring to wall below castle] "This wants more cross-work [Here pencil sketch]—not the little black bits, they do much harm—behind the light pieces of paper which must be all put down." Below, [referring to pier of bridge]: "The same, more like layers of stone." [Here pencil sketch.] On right [referring to sky, hitherto quite plain]: "There is so much of a . . . line that if the same cannot be rendered more gradated, some light clouds must be put, *burnished* out" [Horizontal lines of light clouds are scraped out in upper sky] . . . "Pray send me back all my touched proofs." *R.* (b) Horizontal lines added all over castle wall and pier of bridge, in accordance with the foregoing, but sky still plain. *Th.* (c) Light clouds added in upper sky. Completed. *BM., R., Th.* (d) Art. names erased, but tops of letters showing. *R.*

First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

439. CANAL OF THE LOIRE AND CHER, NEAR TOURS.

Engraved by T. Jeavons. $5\frac{1}{2}$ by $3\frac{3}{4}$.

Canal to left, Loire to right; between them, bridge in course of construction. Sun setting on left behind Cathedral. Many boats and figures in foreground.

Engraver's Proofs. (a) Completed. Art. names in ital. writing, sometimes very faint. *R., Th.* (b) Names erased, but faint traces visible. *BM., R.*

First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

440. TOURS.

Engraved by R. Brandard. $5\frac{3}{8}$ by $3\frac{11}{16}$.

Loire in foreground; City to right; Cathedral conspicuous. Long bridge in mid-distance. Boat with peasants in foreground.

Engraver's Proofs. (a) W.a.l. Before light streaks on water on right, and many light clouds in sky. *Ward.* (b) Completed. W.a.l. *BM., R.* (c) Art. names added in centre, in ital. writing. *R., Th.*

First Pub. and Later States. As No. 433, but without printer's name.

The Drawing is in the Oxford University Galleries.

441. ST. JULIAN'S, TOURS.

Engraved by W. Radclyffe. $5\frac{11}{16}$ by $3\frac{3}{4}$.

Night. Church on left. In foreground, light falling on *diligence* and people.

Engraver's Proofs. (a) Nearly completed. "W. Radclyffe Sc^t" in ital. on right. One large star only on right. *R.* (b) More stars added. *BM., R., Th.* (c) Engraver's name erased [?] by Turner. Touched by Turner and with note, "Lighter generally within this" [rose window] "towards the House." *R.*

N.B.—The exact sequence of these Proofs is difficult to establish with certainty.

First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

442. TOURS—LOOKING BACKWARDS.

Engraved by R. Wallis. $5\frac{11}{16}$ by $3\frac{9}{16}$.

Loire to right, crossed in distance by long bridge; Cathedral beyond to right. Peasants on quay to left. Declining sun on right.

Engraver's Proofs. Completed. (a) W.a.l. *BM., R., Th.* (b) "Robt Wallis 1831," on right in ital. writing. *Ward.*

First Pub. and Later States. As No. 433.

443. SAUMUR.

Engraved by J. T. Willmore. $5\frac{5}{8}$ by $3\frac{1}{8}$.

Loire to right, crossed by bridge. Town beyond with square keep of castle conspicuous. Women washing linen in left foreground.

Engraver's Proofs. Completed. W.a.l. BM., R., Th.

First Pub. and Later States. As No. 433.

444. RIETZ, NEAR SAUMUR.

Engraved by R. Brandard. $5\frac{3}{8}$ by $3\frac{1}{2}$.

Loire to left with setting sun reflected. Town in distance on right; parapetted road in foreground. Woman in doorway on right.

Engraver's Proofs. Completed. W.a.l. BM., R., Th.

First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

445. MONTJEN.

Engraved by J. T. Willmore. $5\frac{3}{8}$ by $3\frac{1}{8}$.

Steep coteaux in centre with ruined château; tall spire behind. Loire in front with many boats. Full moon on left.

Engraver's Proofs. W.a.l. (a) Before moon and reflection, and many bright lights on château. Bird flying over water on left.

Th. (b) Moon added. Th. (c) Moon brightened and reflection added. Bird removed. Lights heightened on château, sails, etc.

Completed. BM., R.

First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

446. ST. FLORENT.

Engraved by R. Brandard. $5\frac{3}{8}$ by $3\frac{3}{4}$.

In centre, church with tall tower on coteaux above Loire. Clump of trees in foreground by river.

Engraver's Proofs. (a) W.a.l. Before rays striking downwards.

One white figure only below clump of trees. R., Ward. (b) Rays and second figure added. Completed. Art. names in centre in faint ital. writing. BM., R., Th.

First Pub. and Later States. As No. 433.

447. BETWEEN CLAIRMONT AND MAUVES.

Engraved by W. Miller. $5\frac{5}{16}$ by $3\frac{7}{8}$.

Steep coteaux on left above Loire; smoke from several fires on top. Boats to right.

Engraver's Proofs. Completed. Art. names in ital. *BM., R., Th.*
First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

448. CHÂTEAU HAMELIN.

Engraved by R. Brandard. $5\frac{1}{8}$ by $3\frac{5}{8}$.

Steep wooded coteaux on left above Loire; ruined château on summit; broken bridge below. Timber rafts on right.

Engraver's Proofs. (a) W.a.l. Sky unfinished; before lights on top of coteaux on extreme left. *Th.* (b) Lights added and sky completed. *BM., R., Th.* (c) Art. names in centre in faint ital. writing. *Ward.*

First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

449. SCENE ON THE LOIRE.

Engraved by R. Wallis. $5\frac{11}{16}$ by $3\frac{3}{4}$.

Wide reach of Loire, with sun reflected on right. Perpendicular cliffs on left. Many boats.

Engraver's Proofs. (a) Early. Burin work only commenced. "Robt Wallis, 1832" on right, in faint ital. *Th.* (b) Completed. *R.*
(c) Engraver's name erased. *BM., R., Th.*

First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

450. CLAIRMONT.

Engraved by J. T. Willmore. $5\frac{3}{8}$ by $3\frac{1}{8}$.

Château crowning steep cliff in centre, above Loire on right. Boats to left. Twilight; evening star on left.

Engraver's Proofs. W.a.l. Completed. *BM., R., Th.*
First Pub. and Later States. As No. 433.

451. COTEAUX DE MAUVES.

Engraved by R. Wallis. $5\frac{1}{16}$ by $3\frac{7}{8}$.

Loire in front, across plate. Rocky coteaux on extreme right; white cottage below by river. Sailing boats on left.

Engraver's Proofs. (a) "Robt Wallis, 1831" on right in ital. writing. Sails of boat on left, dark. *T.* (b) Sails light, and light reflections added. Before cottage by river. *Mr. A. Wallis.* (c) Cottage drawn in in white by Turner. *BM.* (d) Cottage engraved. Completed. *R., Th.* (e) Engraver's name removed. *BM.*
First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

452. CHÂTEAU DE NANTES.

Engraved by W. Miller. $5\frac{5}{16}$ by $3\frac{3}{4}$.

Château in centre; entrance in foreground between two tall statues. Soldiers on right. Peasants in foreground.

Engraver's Proofs. Completed. Art. names in ital. *BM., R., Th.*
First Pub. and Later States. As No. 433.

The Drawing is in the Oxford University Galleries.

XLVIB. 'TURNER'S ANNUAL TOUR — THE SEINE,' 1834

453. LIGHT TOWERS OF THE HÈVE. (Vignette Title.)

Engraved by J. Cousen. c. $3\frac{1}{2}$ by 4.

Moonlight. Promontory of the Hève to left with two light-towers. Sailing ships, steamer, and fishing-boats below.

Engraver's Proofs. (a) W.a.l. Moon almost clear of clouds. Light in towers hardly visible. *R., Th.* (b) Light clouds across lower half of moon. Bright lights in towers. Completed. *Th.* (c) Art. names in centre in ital. writing, sometimes partly erased.
First Pub. State. India. Art. names to left and right in ital. N.o.l.

Second and Later States. As No. 432, but with date 1834.

Replica. In 'Meyer's Universum.' Size, c. $1\frac{5}{8}$ by $1\frac{1}{8}$.

The exquisite Drawing is in the National Gallery. The engraving, a marvel of delicacy, admirably reproduces it.

454. HAVRE.

Engraved by J. B. Allen. $5\frac{1}{2}$ by $3\frac{1}{8}$.

Harbour in front with sun reflected between lines of shipping; tall houses, and quays crowded with figures to right.

Engraver's Proofs. Completed. Art. names in centre in ital. writing. *BM., R., Th.*

First Pub. State. India. Art. names to left and right in small Rom. type. Before Title, and Pub. line. Except that there is no printer's name, and that the date is 1834, this plate follows *Orleans*, No. 433, in all subsequent States.

The Drawing is in the National Gallery.

455. HAVRE, TOWER OF FRANCIS I.

Engraved by R. Wallis. $5\frac{1}{2}$ by 4.

Entrance of harbour in centre with round tower on left; steam-boat and sailing-boat coming out. Town behind.

Engraver's Proofs. W.a.l. (a) Before lines of light on water and letters on sail of boat. *R., Th.* (b) Lines of light added on water and ripples darkened. "C. B." on sail of boat. Completed. *BM., R., Th.*

First Pub. and Later States. As *Havre*, No. 454.

The Drawing is in the National Gallery.

456. GRAVILLE.

Engraved by R. Brandard. $5\frac{1}{2}$ by $3\frac{1}{8}$.

Wide plain to right with sea beyond, over which sun is setting. Church and buildings to left on slope of wooded hill.

Engraver's Proofs. Completed. (a) W.a.l. *BM., R., Th.* (b) Art. names in centre in ital. writing. *Th.*

First Pub. and Later States. As No. 454.

457. HARFLEUR.

Engraved by J. Cousen. $5\frac{5}{16}$ by $3\frac{13}{16}$.

Town in mid-distance at foot of hills; conspicuous tall spire in centre. Estuary in front; low water. Men caulking boat on left.

Engraver's Proofs. (a) Early. W.a.l. *Th.* (b) More advanced. Touched by Turner, with instructions: "The whole of the Spire of Church and Town not Clear or Light enough and the Houses more made out." Pencil sketch of tower and spire, with writing: "Tower not upright. Make it by . . ., the . . ." *R.* (c) Art. names in centre in ital. writing. Alterations carried out. Completed. *BM., R., Th.*

First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery.

458. TANCARVILLE.

Engraved by J. T. Willmore. $5\frac{5}{16}$ by $3\frac{13}{16}$.

Château with twin towers on wooded coteaux on right; bend of Seine below in deep shadow. Sun declining behind. Sailing-boats and figures on left.

Engraver's Proofs. W.a.l. *BM., R., Th.*

First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery.

459. CHÂTEAU DE TANCARVILLE WITH TOWN OF QUILLEBOEUF.

Engraved by R. Brandard. $5\frac{7}{16}$ by $3\frac{11}{16}$.

Château on slope of wooded coteaux, seen from above; wide reach of Seine beyond. Quilleboeuf in distance on right. Sun setting.

Engraver's Proofs. Art. names in centre in ital. writing. Completed. *BM., R., Th.*

First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery.

460. LILLEBONNE, CHÂTEAU AND TOWER [? TOWN].

Engraved by T. Jeavons. $5\frac{3}{8}$ by 4.

Ruined château in centre, town below on right; higher hills on each side above valley; sea in distance. Vineyard in left foreground.

Engraver's Proofs. W.a.l. Completed. *BM. R., Th.*
First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery.

461. LILLEBONNE, CHÂTEAU.

Engraved by J. T. Willmore. $5\frac{7}{16}$ by $3\frac{1}{16}$.

Ruined château on eminence in centre above valley, down which road winds. Troops marching below. Crescent moon.

Engraver's Proofs. W.a.l. Completed. *BM., R., Th.*
First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery.

462. CAUDEBEC.

Engraved by J. B. Allen. $5\frac{3}{8}$ by $3\frac{1}{16}$.

Bend of Seine below wooded coteaux on right. Caudebec in foreground seen from above; spire conspicuous on right. Funeral procession on left.

Engraver's Proofs. (a) W.a.l. Nearly completed. Spire on right lower and blunter than afterward; before road across plain on left. *R.* (b) Art. names in centre in ital. writing. Spire much higher and more pointed. Road added on left. *BM., R., Th.*
First Pub. and Later States. As No. 454.

The beautiful Drawing is in the National Gallery; the engraving is worthy of it.

463. JUMIÈGES.

Engraved by J. C. Armytage. $5\frac{5}{8}$ by 4.

Seine in foreground; rowboat in centre, and steamboat disappearing on right. Abbey in mid-distance in light, rain-storm approaching.

Engraver's Proofs. (a) W.a.l. Abbey with only lower range of windows; tourelle more slender than afterwards. Smoke of steamboat unfinished. *Th.* (b) Art. names in centre in ital. writing. Two ranges of windows in Abbey; tourelle wider. Smoke completed. *BM., R., Th.*
First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery; again the engraving is superb.

464. LA CHAISE DE GARGANTUA, NEAR DUCLAIR.

Engraved by R. Brandard. $5\frac{7}{16}$ by $3\frac{3}{4}$.

Wide reach of Seine in front, ruffled on right by approaching thunderstorm. Group of boats in centre. The "Chaise," illuminated by lightning, on side of distant hill.

Engraver's Proofs. Art. names in centre in faint ital. writing.

Completed. *BM., R., Th.*

First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery.

465. ROUEN, LOOKING UP THE RIVER.

Engraved by R. Brandard. $5\frac{1}{4}$ by $3\frac{11}{16}$.

Seine in front, crossed by two bridges on extreme right. City on opposite bank with Cathedral seen above houses. Many boats and figures in foreground.

Engraver's Proofs. (a) W.a.l. Completed. *Th.* (b) Art. names in centre in ital. writing. *BM., R., Th.*

First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery.

466. ROUEN, LOOKING DOWN THE RIVER.

Engraved by W. Miller. $5\frac{3}{8}$ by $3\frac{15}{16}$.

Seine in front, crossed by bridge. City beyond, with Cathedral in centre, high above houses. Rainbow to right.

Engraver's Proofs. Art. names to right and left in ital. Completed. *BM., R.*

First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery. (See also Note to No. 468.)

467. ROUEN CATHEDRAL.

Engraved by T. Higham. $5\frac{9}{16}$ by $3\frac{7}{8}$.

West front of Cathedral on right. In foreground, market-place crowded with booths and figures.

Engraver's Proofs. Completed. (a) W.a.l. *BM., R., Th.* (b) Art. names to right and left in faint ital. writing. *Th., R.*
First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery.

468. ROUEN, FROM ST. CATHERINE'S HILL.

Engraved by W. Miller. $5\frac{3}{8}$ by $3\frac{1}{16}$.

Bend of Seine in centre, seen from hill in foreground; two bridges in mid-distance. City beyond to right, Cathedral conspicuous.

Engraver's Proofs. Art. names to right and left in ital. Completed. *BM., R., Th.*
First Pub. and Later States. As No. 454.

The exquisite Drawing, formerly in Mr. Ruskin's Collection, is now in the possession of Mr. H. Yates Thompson. This engraving and No. 466 are among Miller's masterpieces, and in my opinion are unsurpassed in ancient or modern engraving.

469. CHÂTEAU DE LA MAILLERAIE.

Engraved by R. Brandard. $5\frac{1}{2}$ by $3\frac{1}{16}$.

Seine in front, in shadow from storm. Rainbow to left. Château on right bank, caught by gleam of light. Woman rowing boat in front.

Engraver's Proofs. (a) W.a.l., nearly completed. *Ward.* (b) Art. names in centre in ital. writing. Completed. *BM., R., Th.*
First Pub. and Later States. As No. 454.

470. BETWEEN QUILLEBOEUF AND VILLEQUIER.

Engraved by R. Brandard. $5\frac{7}{16}$ by $3\frac{3}{4}$.

Seine in front stretching across plate. Coteaux to right. In centre, steamboat towing sailing ship and boats.

Engraver's Proofs. (a) W.a.l. Completed. *R., Th.* (b) Art. names in centre in ital. writing. *BM., R., Th.*
First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery.

471. QUILLEBOEUF.

Engraved by R. Brandard. $5\frac{1}{2}$ by $3\frac{13}{16}$.

In foreground, tidal wave breaking against quay wall; lighthouse at angle and church to right.

Engraver's Proofs. (a) W.a.l. Completed. BM., R. (b) Art. names in centre in ital. writing. R., Th.

First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery.

472. HONFLEUR.

Engraved by J. Cousen. $5\frac{1}{2}$ by $3\frac{13}{16}$.

Town of Honfleur below wooded hills on left, at mouth of Seine. Harbour in foreground, with shipping.

Engraver's Proofs. (a) Art. names in centre in ital. writing. Before rowing-boat to right of pier in centre. Ward. (b) Completed. BM., R., Th.

First Pub. and Later States. As No. 454.

The Drawing is in the National Gallery.

XLVIC. 'TURNER'S ANNUAL TOUR—THE SEINE,' 1835

473. CHÂTEAU GAILLARD, FROM THE SOUTH. (Vignette Title.)

Engraved by J. Cousen. c. $3\frac{1}{2}$ by $4\frac{1}{4}$.

Ruined castle on high steep cliff to right above Seine; poplars below in deep shadow. Men towing barge in foreground.

Engraver's Proofs. (a) W.a.l. Very early. R. (b) W.a.l. Nearly completed, but lights on cliff brighter than afterwards. BM., R., Th. (c) Art. names in centre in ital. writing. Lights on cliff considerably lowered. R.

First Pub. State. India. Lights on cliff restored as in (b). Art. names to left and right in ital. N.o.l.

Second and Third States. As Nantes, No. 432, but with date 1835, and Pub. line: "London, Published for the Proprietor by

Hodgson, Boys, and Graves, Pall Mall, Rittner and Co, Paris, Asher, Berlin." No printer's name.
Later States. As No. 432.

The Drawing is in the National Gallery. An earlier and quite different version is in the possession of Messrs. Agnew. In it the château is on the left and the town of Petit Andelys below. In the foreground is the figure of Nicolas Poussin, seated sketching, and below, in Turner's handwriting, "Birthplace of Nicolo Poussin."

474. CHÂTEAU GAILLARD, FROM THE EAST.

Engraved by J. Smith. $5\frac{5}{8}$ by $4\frac{1}{16}$.

Panoramic view of wide sweep of Seine, enclosing level plain. In foreground, ruins of Château Gaillard. Town of Grand Andelys below to right.

Engraver's Proofs. W.a.l. Completed. *BM., R., Th.*

First Pub. State. Art. names to left and right in Rom. type. N.o.l.

Second and Third States. As No. 454, except that the Publisher's name is altered to "Hodgson, Boys, and Graves, Pall Mall," etc.

Later States. As No. 454.

The Drawing is in the National Gallery.

475. VERNON.

Engraved by J. T. Willmore. $5\frac{9}{16}$ by 4.

Setting sun reflected in Seine, which is crossed in mid-distance by bridge with mills. Road and town to right.

Engraver's Proofs. W.a.l. Completed. *BM., R., Th.*

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

476. PONT DE L'ARCHE.

Engraved by J. T. Willmore. $5\frac{3}{16}$ by $3\frac{1}{8}$.

Seine in mid-distance crossed on left by bridge; coteaux on farther side. In foreground, *diligence* descending road. Two tall trees on right.

Engraver's Proofs. W.a.l. Completed. *R., Th.*

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

477. VIEW ON THE SEINE, BETWEEN MANTES AND VERNON.

Engraved by R. Brandard. $5\frac{1}{8}$ by $3\frac{5}{8}$.

Seine to left bordered by tall trees which shade road in foreground. Houses on right below steep hill. Table laid for *déjeuner* on left.

Engraver's Proofs. Art. names in centre in faint ital. writing.
Completed. *BM., R.*

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

478. MANTES.

Engraved by W. Radclyffe. $5\frac{3}{8}$ by $3\frac{7}{8}$.

Twilight, moon on left. Seine to right in deep shadow; town on opposite side with Cathedral towers conspicuous. Fishermen with nets in foreground.

Engraver's Proofs. Art. names to right and left in ital. writing.
Completed. *BM., R., Th.*

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

479. BRIDGE OF MEULAN.

Engraved by J. Cousen. $5\frac{1}{4}$ by $3\frac{3}{16}$.

Seine to left, crossed by bridge on which is house. On right, men and horses towing barges. Rainbow in centre.

Engraver's Proofs. (a) W.a.l. Nearly completed. Before tow-rope. *R., Th.* (b) Art. names in centre in ital. writing. (c) Tow-rope added. Completed. *BM., R., Th.*

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

480. ST. GERMAINS.

Engraved by J. B. Allen. $5\frac{3}{8}$ by $3\frac{3}{4}$.

View from terrace of St. Germain's; Seine winding to left, aqueduct on hills in right distance. Women on terrace in foreground.

Engraver's Proofs. (a) W.a.l. Nearly completed, but before any boats on river or lights on meadow on left below terrace. *Th.* (b) Four sailing-boats added at bend in mid-distance, and other boats; lights added on meadow. *Th.* (c) Two sailing-boats only at bend. Completed. *BM., R., Th.* (d) Art. names in centre in ital. writing, and "St. Germain's" below. *R.*

First Pub. and Later States. As No. 474, but "Asher, Berlin" omitted from Pub. line.

The Drawing is in the National Gallery.

481. SAINT DENIS.

Engraved by S. Fisher. $5\frac{3}{8}$ by $3\frac{1}{16}$.

Full moon with halo, reflected in Seine in foreground and lighting Abbey on left. Boat and figures in foreground.

Engraver's Proofs. (a) W.a.l. Completed, except that two stars only are visible. *R.* (b) Many more stars added. *BM., R.*

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery. Both it and the engraving are of extreme beauty.

482. BRIDGES OF ST. CLOUD AND SÈVRES.

Engraved by J. Radclyffe. $5\frac{3}{8}$ by $3\frac{1}{16}$.

Long sweep of Seine on right, seen from above, enclosing flat country. Bridges below and in right distance. Vineyard to left.

Engraver's Proofs. W.a.l. Completed. *BM., R., Th.*

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

483. THE LANTERNE OF ST. CLOUD.

Engraved by J. T. Willmore. $5\frac{7}{16}$ by $3\frac{1}{16}$.

Grassy slopes of park on left above Seine. Lanterne high on left. Crowds of merry-makers.

Engraver's Proofs. W.a.l. Completed. *BM., R., Th.*

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

484. BRIDGE OF ST. CLOUD FROM SÈVRES.

Engraved by S. Fisher. $5\frac{3}{8}$ by $3\frac{1}{16}$.

Wooded coteaux on left above Seine, which is crossed by bridge in centre and in right distance. Lanterne on top of hill in left distance. Rainbow in centre.

Engraver's Proofs. W.a.l. Completed. BM., R., Th.

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

485. PARIS FROM THE BARRIÈRE DE PASSY.

Engraved by J. T. Willmore. $5\frac{1}{2}$ by 4.

Seine on right, crossed by bridge in centre. Paris in right distance. Quay on left with statue; troops marching past.

Engraver's Proofs. W.a.l. BM., R., Th.

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

486. PONT-NEUF, PARIS.

Engraved by W. Miller. $5\frac{1}{4}$ by $3\frac{1}{16}$.

The Pont-Neuf in mid-distance, stretching across plate; Cité in centre; towers of Notre-Dame behind. Quay in left foreground crowded with figures.

Engraver's Proofs. (a) W.a.l. BM. (b) Art. names to right and left in ital. Completed. R.

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

487. MARCHÉ AUX FLEURS AND PONT-AU-CHANGE.

Engraved by W. Radclyffe. $5\frac{3}{8}$ by $3\frac{1}{16}$.

Seine in centre, crossed by two bridges. On right, façade of Louvre; on left, Palais de Justice. Flower-market in foreground.

Engraver's Proofs. Art. names to right and left in ital. writing. Completed. BM., R.

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

488. HÔTEL DE VILLE AND PONT D'ARCOLE.

Engraved by T. Jeavons. $5\frac{3}{8}$ by $3\frac{1}{16}$.

Seine in centre, crossed by bridge. Pompe Notre-Dame on left; Hôtel de Ville beyond. Rainbow on right. Women in foreground shaving poodles.

Engraver's Proofs. (a) W.a.l. Unfinished; much lighter than afterwards. Rainbow not so prominent. Ward. (b) W.a.l. Completed. BM., R.

First Pub. and Later States. As No. 474, but with Rittner's and Asher's names omitted from Pub. line.

The Drawing is in the National Gallery.

489. BOULEVARDS, PARIS.

Engraved by T. Higham. $5\frac{3}{8}$ by 4.

Looking down Boulevard des Italiens. Crowds on pavements, *diligence* approaching on left, followed by carriage escorted by cavalry.

Engraver's Proofs. W.a.l. Completed. BM., R., Th.

First Pub. and Later States. As No. 474.

The Drawing is in the possession of Mr. B. B. Macgeorge.

490. CONFLUENCE OF THE SEINE AND MARNE.

Engraved by J. C. Armytage. $5\frac{3}{8}$ by $3\frac{1}{16}$.

Broad stretch of the united rivers in foreground. Bridges over each in mid-distance. Steamboat in centre, leaving waves.

Engraver's Proofs. (a) W.a.l. Line of bright light under arches of bridge on left. Dark cloud to right of sun. Th. (b) W.a.l. Line of light much subdued. Dark cloud removed. Completed. R., Th.

(c) Engraver's name on right in faint ital. writing. BM. First Pub. and Later States. As No. 474.

The Drawing was sold at Christie's in 1852.

491. MELUN.

Engraved by W. Miller. $5\frac{1}{4}$ by $3\frac{7}{8}$.

Seine on right with bridge in distance; Cathedral towers to left. Town on hill to left. Many figures and boats by river in foreground.

Engraver's Proofs. Completed. Traces of art. names, almost erased, to right and left. *BM., R., Th.*

First Pub. and Later States. As No. 474.

The Drawing is in the National Gallery.

492. TROYES.

Engraved by J. C. Armytage. $5\frac{7}{16}$ by 4.

River on right, flowing through city and under water-gate. Cathedral rising behind. Quay on left, with poplars, figures, and dogs. Crescent moon.

Engraver's Proofs. (a) Engraver's name to right, in ital. writing, partially erased. Nearly completed. *Th.* (b) Name erased. Completed. *BM., R., Th.*

First Pub. and Later States. As No. 474.

XLVII

'SCOTT'S POETICAL WORKS' (CADELL)

1834

In the Introduction (Vol. i, p. lvii) will be found a brief account of Turner's visit to Scotland to make the Drawings for this and the Scott 'Prose Works.' A large number of his sketches and studies are in the National Gallery (Finberg, Sects. cclxvi to cclxix). The finished Drawings are scattered.

References by Ruskin both to the Drawings and the Engravings will be found in 'Modern Painters' (see Index to Vol. v). See also especially his 'Notes on his Turner Drawings at the Fine Art Society,' 1878, pp. 60-63, etc.

The Scott illustrations were issued in two Parts, each containing 12 plates, at per Part:—

Proofs on India paper, before the letters, Colombier 4to	£1 15 0
Proofs on India paper, Imperial 4to	1 4 0
Proofs, Quarto	1 0 0
Prints, Medium octavo	0 12 0

493. CARLISLE. ('Minstreys,' Frontispiece to Vol. I.)

Engraved by E. Goodall. 5 $\frac{3}{4}$ by 3 $\frac{5}{16}$.

Wooded hill on right above river; two bridges in mid-distance. Castle and city beyond; rainbow on left.

Engraver's Proofs. Art. names to left and right in Rom. type. N.o.l. One touched by Turner. *R., Th.*

N.B.—*In this Series the 'Open Etchings' often have a Pub. line (in Rom. type) which occasionally is retained on the earlier Engravers' Proofs.*

First Pub. State. India Proofs, Colombier 4to (17 by 11 $\frac{7}{8}$). Art. names to left and right in ital. fully $\frac{1}{4}$ in. below plate-line; Pub. line, "Edinburgh, R. Cadell, Moon Boys and Graves, London," in ital. Before Title. N.B.—*Slight variations of this Pub. line occur in some of the succeeding plates, but they are too trivial to need mention.*

Second State. India Proofs, Imp. 4to (15 $\frac{3}{8}$ by 10 $\frac{1}{4}$). Art. names to left and right in ital. close under plate-line. Title in centre in ital. Pub. line in Rom. type, date 1833.

Third State. Plain paper Proofs, 4to (13 $\frac{5}{8}$ by 10). Same lettering.

Fourth State. Prints, medium 8vo (10 by 6 $\frac{1}{2}$). Same lettering.

Later States. In book form. Title in open caps. Generally very much worn.

The Drawing was in the possession of Mr. C. Langton.

494. SMAILHOLME TOWER. ('Minstrely,' Vignette, Vol. I.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $4\frac{1}{4}$.

In centre, Border tower on steep rock. Full moon on right reflected in stream. Woman driving cows in foreground.

Engraver's Proofs. (a) Art. names to left and right in Rom. type. N.o.l. *R., Th.* (b) All lettering removed. *Ward.*

First Pub. State. India. Art. names below plate in ital., placed horizontally. Pub. line in ital. Date 1833. Before Title.

Second State. India. Title in centre in ital. Art. names in ital. placed obliquely. Pub. line in Rom. caps.

Third State. Plain paper, same lettering.

Fourth State. Prints, med. 8vo, same lettering.

Later States. In book form. Title (spelt "Smallholm") in thickened ital.

The Drawing was in the Feetham Sale at Christie's in 1895.

495. JEDBURGH ABBEY. ('Minstrely,' Frontispiece, Vol. II.)

Engraved by R. Brandard. $5\frac{11}{16}$ by $3\frac{3}{8}$.

Abbey in centre, above river; town on left. Women washing clothes on river bank in foreground.

Engraver's Proofs. As *Carlisle*, No. 493. *R.*

First Pub. and Later States. Ditto.

The Drawing was in Messrs. Agnew's Exhibition in 1904.

496. JOHNNIE ARMSTRONG'S TOWER. ('Minstrely,' Vignette Title, Vol. II.)

Engraved by E. Goodall. $3\frac{1}{4}$ by 4.

Peel tower in mid-distance above river, which flows in rocky gorge to right. Bridge in foreground; coach passing over.

Engraver's Proofs. As No. 494. *R., Th.*

First Pub. and Later States. Ditto.

The Drawing was in the Novar Sale at Christie's in 1877.

497. KELSO. ('Minstrely,' Frontispiece, Vol. III.)

Engraved by R. Wallis. $5\frac{13}{16}$ by $3\frac{1}{4}$.

Wide stretch of Tweed crossed by bridge in centre. Town and Abbey beyond. Figures in foreground. Overhanging trees on left.

Engraver's Proofs. As No. 493. *BM., R., Th.*

First Pub. and Later States. Ditto.

The Drawing was at Christie's in 1899.

498. LOCHMABEN CASTLE. ('Minstrelsy,' Vignette, Vol. III.)

Engraved by J. T. Willmore. $3\frac{3}{8}$ by $4\frac{3}{16}$.

Wide, shallow reach of river in front; ruins of castle on opposite bank among trees. Lightning on right. Two boats being dragged ashore in foreground.

Engraver's Proofs. Lettering as No. 494. (a) Woman on right drawn in pencil by Turner. *T.* (b) Completed. *R.*

First Pub. and Later States. As No. 494.

The Drawing is in the collection of the late Sir Donald Currie, Bart.

499. CAERLAVEROCK CASTLE. ('Minstrelsy,' Frontispiece, Vol. IV.)

Engraved by E. Goodall. $5\frac{5}{8}$ by $3\frac{1}{4}$.

High machicolated castle in centre, standing in water; flat country round. Moon rising on left. Fishermen on right.

Engraver's Proofs. As No. 493. One touched and written on by Turner, *R., Th.*

First Pub. and Later States. Ditto.

The Drawing was in the Novar Sale at Christie's in 1877.

500. HERMITAGE CASTLE. ('Minstrelsy,' Vignette, Vol. IV.)

Engraved by R. Wallis. $3\frac{3}{8}$ by $4\frac{1}{8}$.

Low square castle in mid-distance at head of wooded glen, down which stream flows towards spectator. Break of light above castle.

Engraver's Proofs. "Robt Wallis 1833" on right, in ital. writing. N.o.l. *BM., R.*

First Pub. and Later States. As No. 494.

The Drawing was in the Novar Sale at Christie's in 1877.

501. DRYBURGH ABBEY. ('Sir Tristram,' Frontispiece, Vol. V.)

Engraved by W. Miller. $5\frac{1}{8}$ by $3\frac{1}{8}$.

Abbey ruins in centre of wooded peninsula enclosed by loop of Tweed. Hills behind.

Engraver's Proofs. (a) Art. names and Pub. line in Rom. type.

Not quite finished. *R.* (b) Completed. *W.a.l. R.*

First Pub. and Later States. As No. 493.

502. BEMERSIDE TOWER. ('Sir Tristram,' Vignette, Vol. V.)

Engraved by J. Horsburgh. $3\frac{9}{16}$ by $4\frac{5}{8}$.

High castellated house in centre; carriage at door. Italian garden in front with sundial, etc.; two gentlemen and lady with dog.

Engraver's Proofs. *W.a.l.* (a) Before dog in foreground. *R.* (b) Dog drawn in pencil by Turner. *T.*

First Pub. and Later States. As No. 494.

The Drawing was at Christie's in 1858.

503. MELROSE. ('Lay of the Last Minstrel,' Frontispiece to Vol. VI.)

Engraved by W. Miller. $5\frac{3}{8}$ by $3\frac{7}{16}$.

Reach of Tweed in centre, seen from hill in foreground on which a party are picnicking. Abbey in distance; hills beyond.

Engraver's Proofs. (a) As No. 493. Before rays from sun and many light clouds, etc. *R.* (b) Completed. Art. names in ital. *N.o.l. R.*

First Pub. and Later States. As No. 493.

The Drawing is in the National Gallery of Scotland (Vaughan Bequest).

The group depicted here represents Sir Walter Scott, Turner, and Cadell the publisher.

504. NEWARK CASTLE. ('Lay of the Last Minstrel,' Vignette Title, Vol. VI.)

Engraved by W. J. Cooke. $3\frac{3}{8}$ by $4\frac{1}{16}$.

Square peel tower on right, on steep bank of wooded glen which is closed in distance by high hills. Cows in stream in right foreground.

Engraver's Proofs. W.a.l. (a) Before white figures on left. *R.* (b)

Touched and drawn on by Turner, and white figures added. *R.*

First Pub. and Later States. As No. 494.

N.B.—A small Replica ($2\frac{5}{8}$ by $2\frac{1}{16}$) was engraved by W. Richardson as the frontispiece to Cadell's 12mo edn. of 'The Lay of the Last Minstrel,' 1835.

The Drawing is in the possession of the Trustees of the late Mr. J. E. Taylor.

505. EDINBURGH FROM BLACKFORD HILL. ('Marmion,' Frontispiece, Vol. VII.)

Engraved by W. Miller. $5\frac{3}{4}$ by $3\frac{3}{8}$.

Distant view of Edinburgh and Firth of Forth, from hill in foreground; castle conspicuous on left. Rainstorms in distance.

Engraver's Proofs. Art. names and Pub. line in Rom. type. N.o.l. *R., Th.*

First Pub. and Later States. As No. 493.

The Drawing is in the possession of the Earl of Rosebery.

506. ASHESTIEL. ('Marmion,' Vignette Title, Vol. VII.)

Engraved by J. Horsburgh. $3\frac{5}{16}$ by 4.

White dwelling-house in centre on high wooded bank above Tweed, in which two anglers are wading.

Engraver's Proofs. Pub. line in Rom. type. N.o.l. One touched and scraped by Turner. *R.* Another, completed. *R.*

First Pub. and Later States. As No. 494.

N.B.—A small Replica ($2\frac{7}{16}$ by $2\frac{3}{4}$) was engraved by W. Richardson as the frontispiece to Cadell's 12mo edn. of 'Marmion,' 1835.

The Drawing is in the Fitzwilliam Museum, Cambridge (Ruskin Donation).

507. LOCH KATRINE. ('Lady of the Lake,' Frontispiece to Vol. VIII.)

Engraved by W. Miller. $5\frac{3}{8}$ by $3\frac{7}{16}$.

Loch to right with small islands; mountains beyond, wooded hills to left. Road in foreground.

Engraver's Proofs. Art. names and Pub. line in Rom. type. Before sky, woods, and road were lightened. *R.* Another, touched by Turner, *T.*

First Pub. and Later States. As No. 493, but with date 1834.

The Drawing is in the possession of Mr. C. W. Lea.

508. LOCH ACHRAY. ('Lady of the Lake,' Vignette Title, Vol. VIII.)

Engraved by W. Miller. $3\frac{1}{4}$ by $3\frac{1}{2}$.

Loch in front with wooded hills on farther side; high mountains behind. Sun overhead. Cows in water in right foreground.

Engraver's Proofs. Art. names and Pub. line in Rom. type. *R.*

First Pub. and Later States. As No. 494. *N.B.*—The First State has date 1834, but the Second 1833.

A small Replica ($2\frac{9}{16}$ by $2\frac{11}{16}$) was engraved by J. Gellatly as the frontispiece to Cadell's 12mo edn. of 'The Lady of the Lake,' 1835.

The Drawing was in the possession of the late Mr. J. E. Fordham.

I regard this as among the most beautiful of all Turner's vignettes.

509. JUNCTION OF THE GRETA AND THE TEES. ('Rokeby,' Frontispiece, Vol. IX.)

Engraved by John Pye. $5\frac{3}{4}$ by $3\frac{1}{4}$.

On right, quiet stream of Tees; on left, more rapid Greta; junction in foreground; woods around. Square tower on hill on left. Crescent moon.

Engraver's Proofs. As No. 493. *R., Th.*

First Pub. and Later States. Ditto.

The Drawing was in the possession of the late Mr. J. E. Fordham.

510. BOWES TOWER. ('Rokeby,' Vignette Title to Vol. IX.)

Engraved by E. Webb. $3\frac{1}{2}$ by $5\frac{1}{8}$.

Square ruined castle on steep cliff above river; church on right. Waterfall and large mill below. Boys with kites on left.

Engraver's Proofs. As No. 494. Two, one drawn on by Turner. *R.*
First Pub. and Later States. As No. 494.

511. LOCH CORISKIN. ('Lord of the Isles,' Frontispiece, Vol. X.)

Engraved by H. Le Keux. $5\frac{1}{8}$ by $3\frac{3}{16}$.

Loch on right, in deep hollow between two mountain ridges. Arm of sea-loch on left. Stormy sky.

Engraver's Proofs. (a) W.a.l. *Th.* (b) Art. names in ital. N.o.l. *R.*

First Pub. and Later States. As No. 493. Date 1834.

The Drawing is in the National Gallery of Scotland (Vaughan Bequest).

512. FINGAL'S CAVE, STAFFA. ('Lord of the Isles,' Vignette title, Vol. X.)

Engraved by E. Goodall. $3\frac{3}{16}$ by $4\frac{3}{4}$.

Basalt archway of cavern into which tide is flowing. Setting sun seen through entrance.

Engraver's Proofs. W.a.l. *R., Th.*

First Pub. and Later States. As No. 494. *N.B.*—The First State has date 1834, but the Second 1833.

The Drawing was in the possession of Mr. Ruskin.

513. SKIDDAW. ('Bridal of Triermain,' Frontispiece, Vol. XI.)

Engraved by W. Miller. $5\frac{3}{8}$ by $3\frac{1}{2}$.

Lake in centre; mountains on right. Herd of cows in water in foreground.

Engraver's Proofs. As No. 493. *R.* One touched by Turner, *T.*

First Pub. and Later States. As No. 493.

The Drawing was in the possession of the late Mr. J. E. Fordham.

514. MAYBURGH. ('Bridal of Triermain,' Vignette, Vol. XI.)

Engraved by J. Horsburgh. $3\frac{1}{2}$ by $3\frac{1}{2}$.

Large upright stone in centre of round grassy ring surrounded by trees. Hills behind; ruined castle on left.

Engraver's Proofs. Art. names and Pub. line in Rom. type. *R.*
First Pub. and Later States. As No. 494.

The Drawing was in the Novar Sale in 1877.

This plate is known also as "King Arthur's Round Table." The site is near Ullswater.

515. BERWICK-UPON-TWEED. ('Dramatic Pieces,' Frontispiece, Vol. XII.)

Engraved by W. Miller. $5\frac{5}{8}$ by $3\frac{1}{4}$.

Estuary of Tweed to right, crossed by bridge in mid-distance. Town on left. Ruins of castle on cliff in foreground.

Engraver's Proofs. Art. names and Pub. line in Rom. type. *R.*
 One touched by Turner. *T.*
First Pub. and Later States. As No. 493.

The Drawing was in the possession of the late Mr. J. R. Findlay.

516. ABBOTSFORD. ('Dramas, etc.,' Vignette Title, Vol. XII.)

Engraved by H. Le Keux. $3\frac{13}{16}$ by $3\frac{1}{2}$.

Mansion on left bank of Tweed among woods, in evening light. Carriage and two horsemen fording river. Crescent moon on left. Set in frame representing Scott's armoury.

Engraver's Proofs. (a) W.a.l. Sky, etc., unfinished. *R., Th.* (b) Pub. line in ital. writing. N.o.l. Completed. *Th.*

First Pub. State. As No. 494 but date 1834.

Second and Later States. As No. 494 but with art. names placed horizontally.

The Drawing is in the possession of the Trustees of the late Mr. J. E. Taylor.

XLVIII

'SCOTT'S PROSE WORKS,' 1834—1836

517. DRYDEN'S MONUMENT. ('Life of Dryden,' Vignette.)

Engraved by J. Horsburgh. c. $2\frac{7}{8}$ by $4\frac{1}{2}$.

Transept of Westminster Abbey, with classical monument on right between columns; group of visitors beside it.

Engraver's Proofs. Art. names and Pub. line in Rom. type. N.o.l.

(a) Early; before figures on extreme left, etc. *R.* (b) Nearly completed but still before figures on left. *R.*

First Pub. State. India Proofs, Colombier 4to (17 by $11\frac{7}{8}$). Art. names to left and right in ital. writing, placed horizontally about $\frac{1}{4}$ in. below plate. Pub. line below, "Edinburgh 1834, R. Cadell and Moon, Boys and Graves, London," in ital. writing. Before Title. N.B.—*Slight variations of this Pub. line occur in some of the succeeding plates, but they are too trivial to require notice.*

Second State. India Proofs, Imp. 4to ($15\frac{3}{8}$ by $10\frac{1}{4}$). Art. names in ital., following curves of plate. Title in centre in ital. Pub. line usually in Rom. type.

Third State. Plain paper Proofs, 4to ($13\frac{5}{8}$ by 10). Same lettering.

Fourth State. Prints, Med. 8vo (10 by $6\frac{1}{2}$). Ditto.

Later States. In book form. Title in open caps.

The Drawing was in the Novar Sale in 1877.

518. DUMBARTON CASTLE. ('Biographical Memoirs,' Vignette.)

Engraved by W. Miller. $3\frac{1}{2}$ by $3\frac{1}{8}$.

Steep rock rising from estuary of Clyde; remains of castle on top; town and shipping below to left. Bridge in centre. Woman with dog in foreground.

Engraver's Proofs. Art. names to left and right in ital., placed obliquely. N.o.l. Before boat under centre of bridge. *R.*

First Pub. State. As *Dryden's Monument*, No. 517.

The Drawing was in the Novar Sale in 1877.

519. BRUSSELS—DISTANT VIEW. ('Paul's Letters.')

Engraved by W. Miller. 5½ by 3¼.

City in mid-distance; church conspicuous on slope. Reapers in foreground. Pear-shaped trees on right.

Engraver's Proofs. Art. names and Pub. line in Rom. type. N.o.l.

(a) Sky unfinished. *R., T.* (b) Touched and written on by Turner. *Th.* (c) Completed. *R.*

First Pub. State. As No. 517.

Second and Later States. As No. 517.

The Drawing was in the Novar Sale in 1877.

520. HOUGOUMONT. ('Paul's Letters,' Vignette.)

Engraved by W. Miller. 3½ by 4.

Walled buildings of château in centre; plain beyond. In foreground, two soldiers with tents, cannon, etc. Crescent moon.

Engraver's Proofs. Art. names in Rom. type, placed obliquely; Pub. line in Rom. type, without date. N.o.l. *R., T.* (touched by Turner).

First Pub. State. India. Art. names in ital., placed obliquely.

Pub. line in Rom. type. Date 1834. Before Title.

Second and Later States. As No. 517.

The Drawing was in Messrs. Agnew's Exhibition in 1907.

521. NEW ABBEY, NEAR DUMFRIES. ('Prose Works,' Vignette, Vol. VII.)

Engraved by W. Miller. 3¼ by 4½.

Abbey ruins in centre on bank above river, in which they are reflected. Setting sun to left. Man on horse in river to right.

Engraver's Proofs. Art. names in ital., placed horizontally. N.o.l. *R.*

First Pub. and Later States. As *Hougoumont*, No. 520.

The Drawing was in the Novar Sale in 1877.

522. NORHAM CASTLE — MOONRISE. ('Provincial Antiquities.')

Engraved by W. Miller. $5\frac{1}{2}$ by $3\frac{7}{16}$.

Broad reach of Tweed in front; Castle beyond on hill. Full moon rising behind. Fishermen with boats and nets on right.

Engraver's Proofs. I know of none.

First Pub. State. Art. names to left and right in ital. Pub. line in Rom. Before Title.

Second and Later States. As No. 517.

The Drawing is in the possession of Mr. G. W. Vanderbilt, New York.

This is perhaps the most beautiful of Turner's many engraved renderings of Norham Castle.

523. JERUSALEM. ('Essays.')

Engraved by W. Miller. $5\frac{1}{4}$ by $3\frac{3}{16}$.

City on left on plateau, sloping steeply to valley on right; its domes seen above the walls. Eastern figures at prayer in left foreground.

Engraver's Proofs. As No. 519. *R., T.* (one touched and written on by Turner).

First Pub. and Later States. As No. 522.

The Drawing is in the collection of the late Sir Donald Currie, Bart.

524. SHAKESPEARE'S MONUMENT. ('Essays,' Vignette.)

Engraved by J. Horsburgh. $2\frac{7}{8}$ by $4\frac{1}{8}$.

Chancel of church with rays entering from right. Monument on wall on left. Four women below it.

Engraver's Proofs. As No. 520. One touched by Turner, *R.*

First Pub. and Later States. As No. 520.

The Drawing was in the possession of the late Mr. J. E. Fordham.

525. HÔTEL DE VILLE, PARIS. ('Life of Napoleon,' Vignette.)

Engraved by W. Miller. $3\frac{3}{8}$ by $4\frac{1}{8}$.

Hôtel de Ville in evening light, on quay to right. Suspension bridge, on which are soldiers, in front.

Engraver's Proofs. W.a.l. One touched by Turner, and with instructions (quoted in Vol. i, p. lxxiii). *R.* Another, touched. *T.* *First Pub. and Later States.* As No. 520.

The Drawing was in the Novar Sale in 1878.

526. NAPOLEON'S LOGEMENT, QUAI CONTI. ('Life of Napoleon,' Vignette.)

Engraved by J. Horsburgh. $2\frac{3}{4}$ by $4\frac{5}{8}$.

Corner house on quay above Seine; women washing linen below. Many figures approaching on right. Crescent moon.

Engraver's Proofs. W.a.l. Before remarque in margin. Whole of moon visible. *R.*

First Pub. and Later States. Remarque at left lower corner. Upper half only of moon visible. Otherwise as No. 517.

The Drawing was in the Addington Sale at Christie's in 1886.

527. BRIENNE. ('Life of Napoleon.')

Engraved by W. Miller. $5\frac{3}{4}$ by $3\frac{1}{4}$.

Wide plain in front, with road bordered by poplars leading to town beyond at foot of hill; château on top. Moon rising on left. Detachments of soldiers on plain.

Engraver's Proofs. Art. names in ital. N.o.l. Touched and drawn on by Turner, *R., Th.*

First Pub. and Later States. As No. 522.

The Drawing was in the Murrieta Sale at Christie's in 1873.

528. VENICE—THE CAMPANILE. ('Life of Napoleon,' Vignette.)

Engraved by W. Miller. $3\frac{3}{8}$ by $4\frac{1}{8}$.

St. Mark's Place from landing-steps. Campanile on left, St. Mark's on right. Many gondolas in front.

Engraver's Proofs. Art. names in ital. writing, $\frac{3}{4}$ in. below plate.

N.o.l. *R.* Another, touched and written on by Turner, *T.*

First Pub. and Later States. As No. 520. Date 1835.

The Drawing is in the collection of the late Sir Donald Currie, Bart.

529. PLACENZA (PIACENZA). ('Life of Napoleon.')

Engraved by W. Miller. $5\frac{5}{8}$ by $3\frac{1}{4}$.

Plain in front with battle in progress. City in distance, below Alps. Dead soldiers and horses in foreground. Storm overhead.

Engraver's Proofs. Art. names in ital. N.o.l. One drawn and written on by Turner. *B.* Others with sun lower than afterwards, and before it was veiled by storm. *R., Th.*

First Pub. and Later States. As No. 522.

The Drawing is in the collection of the late Sir Donald Currie, Bart.

530. VERONA. ('Life of Napoleon.')

Engraved by W. Miller. $5\frac{11}{16}$ by $3\frac{3}{8}$.

Amphitheatre in centre on plain; town to left. White stone in foreground, with tourists and others around.

Engraver's Proofs. Art. names in ital. N.o.l. *R.* One touched by Turner, *T.*

First Pub. and Later States. As No. 522. Date 1835.

The Drawing is in the possession of Mr. James Graham.

531. VINCENNES. ('Life of Napoleon,' Vignette.)

Engraved by W. Miller. $3\frac{1}{4}$ by $3\frac{1}{16}$.

Fosse of castle in foreground. In front, execution of Duc d'Enghien. Moon setting behind.

Engraver's Proofs. Art. names in ital., placed horizontally $\frac{3}{4}$ in. below plate. One with instructions by Turner: "All the markings of the Sky . . . Soften'd down. Moon as bright as can be made. Star dim." *R.*

First Pub. and Later States. As No. 520. Date 1835.

The Drawing is in the possession of Mr. C. W. Lea. - *See at 1835*

1835 1835

532. ST. CLOUD. ('Life of Napoleon.')

Engraved by W. Miller. $5\frac{1}{8}$ by $3\frac{3}{16}$.

Seine in front with pleasure-boats, etc.; Palace above on wooded hill. Clump of pear-shaped trees in centre.

Engraver's Proofs. Art. names in ital. N.o.l. R.

First Pub. and Later States. As No. 522. Date 1835.

The Drawing is in the Fitzwilliam Museum, Cambridge (Ruskin Donation).

533. MAYENCE. ('Life of Napoleon,' Vignette.)

Engraved by W. Miller. $3\frac{1}{2}$ by $3\frac{1}{4}$.

Rhine to right. City to left, with many towers and steeples. Rafts and boats in right foreground.

Engraver's Proofs. Art. names (placed obliquely) and Pub. line, both in Rom. type. No Date. One touched by Turner. R.

First Pub. and Later States. As No. 517.

The Drawing is in the possession of the Trustees of the late Mr. J. E. Taylor.

534. MILAN. ('Life of Napoleon.')

Engraved by J. Horsburgh. $5\frac{1}{2}$ by $3\frac{5}{16}$.

Façade of Cathedral in centre, in light. Religious procession on right.

Engraver's Proofs. (a) W.a.l. Before many figures in foreground.

R. (b) Art. names in ital. writing. N.o.l. BM.

First Pub. and Later States. As No. 522. Date 1835.

The Drawing was in the Plint Sale at Christie's in 1862.

535. THE SIMPLON. ('Life of Napoleon,' Vignette.)

Engraved by W. Miller. $3\frac{3}{8}$ by $4\frac{7}{16}$.

Deep Alpine gorge with road on right along which soldiers are marching. Bridge beyond across torrent.

Engraver's Proofs. Art. names (placed obliquely) and Pub. line, both in Rom. type. One touched by Turner, R.

First Pub. and Later States. As No. 517. Some late impressions have no plate Title, but the Title of the book is at top, in open caps.

The Drawing was in the Martineau Sale at Christie's in 1901.

536. PARIS FROM PÈRE-LA-CHAISE. ('Life of Napoleon.')

Engraved by W. Miller. $4\frac{5}{8}$ by $3\frac{3}{16}$.

Père-la-Chaise in foreground; Paris in distance. Sun breaking through clouds.

Engraver's Proofs. Art. names in ital. N.o.l. *R.*

First Pub. and Later States. As No. 522. Date 1835.

The Drawing was in the Leyland Sale at Christie's in 1872.

537. MALMAISON. ('Life of Napoleon,' Vignette.)

Engraved by W. Miller. $3\frac{1}{4}$ by $4\frac{1}{2}$.

Bend of Seine below wooded coteaux, seen from terrace in foreground on which are many figures. Palace below on right. Sun setting.

Engraver's Proofs. Left, "Turner, R.A."; right, "W. Miller" in horizontal ital. below plate. N.o.l. Smoke in distance on extreme right (afterwards removed). *R.* One touched and written on by Turner, T.

First Pub. and Later States. As No. 520. Date 1835.

The Drawing was in the collection of the late Mr. Francis Stevenson.

This is an extremely beautiful vignette.

538. FONTAINEBLEAU. ('Life of Napoleon,' Vignette.)

Engraved by W. Miller. 3 by $3\frac{3}{4}$.

Moonlight, Palace to right. In courtyard, travelling carriage and escort waiting departure of Napoleon. Torches on terrace.

Engraver's Proofs. Art. names as in No. 537. N.o.l. Moon quite round. Before torches on terrace, etc. *R.*

First Pub. and Later States. As No. 520. Date 1835.

539. FIELD OF WATERLOO [*with lightning*]. ('Life of Napoleon.')

Engraved by W. Miller. $5\frac{9}{16}$ by $3\frac{5}{8}$.

Wide rolling country over which thunderstorm is breaking. Farmhouse in hollow. Many sheep in foreground.

Engraver's Proofs. Art. names in ital. N.o.l. R.

First Pub. and Later States. As No. 522. Date 1835.

The Drawing was in Messrs. Agnew's Exhibition in 1903.

540. THE BELLEROPHON, PLYMOUTH SOUND. ('Life of Napoleon,' Vignette.)

Engraved by E. Goodall. $3\frac{3}{8}$ by $4\frac{3}{8}$.

Ship of war at anchor, Napoleon standing by gangway. Crowds of boats in front. Sun setting on left.

Engraver's Proofs. W.a.l. BM., R., Th. One touched by Turner, T. *First Pub. and Later States.* As No. 520. Date 1835.

The Drawing was in the Novar Sale in 1878.

541. CHIEFSWOOD COTTAGE. ('Periodical Criticism,' Vignette.)

Engraved by W. Miller. $2\frac{3}{4}$ by $4\frac{3}{16}$.

Cottage seen through over-arching trees. Stream in foreground, with chairs, etc., beside it.

Engraver's Proofs. Art. names in ital. N.o.l. R.

First Pub. and Later States. As No. 520. Date 1835.

The Drawing is in the National Gallery of Scotland (Vaughan Bequest).

Chiefswood was Lockhart's residence. This vignette was the only one of all the Scott illustrations in which Turner made no correction or alteration.

542. THE RHYMER'S GLEN. ('Periodical Criticism,' Vignette.)

Engraved by W. Miller. $3\frac{3}{16}$ by $4\frac{3}{4}$.

Steep path through woods above stream falling through rocky glen. Rustic seat on right with open book beside it.

Engraver's Proofs. Art. names in ital., placed horizontally close under plate. N.o.l. R.

First Pub. and Later States. As No. 520. Date 1835.

The Drawing is in the National Gallery of Scotland (Vaughan Bequest).

543. EDINBURGH FROM ST. ANTHONY'S CHAPEL. ('Tales of a Grandfather.')

Engraved by W. Miller. $5\frac{1}{8}$ by $3\frac{3}{8}$.

Ruins of chapel dark on hill in left foreground; city beyond in sunshine. Castle high on left; Calton Hill on right. Holyrood in valley to right.

Engraver's Proofs. Art. names in ital. N.o.l. R.

First Pub. and Later States. As No. 522. Date 1836.

544. DUNFERMLINE. ('Tales of a Grandfather,' Vignette.)

Engraved by J. Horsburgh. $3\frac{3}{8}$ by $3\frac{7}{8}$.

Abbey in centre on high ground; town below on edge of wooded ravine. Cornfield in foreground. Rainbow on right.

Engraver's Proofs. W.a.l. One touched by Turner and with instructions: "Remains of the Old Palace under and thro' the Trees —Firs. All Large Trees." R. [There had been no fir trees, and Turner now added them.] Unfortunately the Drawing is inaccessible.

First Pub. and Later States. As No. 520. Date 1836. Scotch firs added on left, in front of ruins of old Palace.

The Drawing is in the collection of the late Sir Donald Currie, Bart.

545. STIRLING. ('Tales of a Grandfather.')

Engraved by W. Miller. $5\frac{5}{8}$ by $3\frac{3}{16}$.

In centre, estuary of Forth winding through wide plain. Castle and town beyond on steep rock. Reapers in left foreground.

Engraver's Proofs. Art. names in ital. N.o.l. R.

First Pub. and Later States. As No. 522. Date 1836.

The Drawing was in the collection of the late Mr. George Gurney.

546. CRAIGMILLAR CASTLE. ('Tales of a Grandfather,' Vignette.)

Engraved by W. Miller. $3\frac{1}{4}$ by 4.

Castle high in centre. Full moon on left, rising above trees. Two figures and cows by rocky stream in foreground.

Engraver's Proofs. W.a.l. One touched by Turner. R. Another, later. R.

First Pub. and Later States. As No. 520. Date 1836.

The Drawing was in the Novar Sale in 1877.

547. DUNSTAFFNAGE. ('Tales of a Grandfather.')

Engraved by W. Miller. $5\frac{1}{4}$ by $3\frac{3}{8}$.

Castle and ruined chapel to right, on rocky promontory above sea. Steam-boat in left distance, sailing-boat in front. Stormy sky.

Engraver's Proofs. Art. names in ital. N.o.l. R.

First Pub. and Later States. As No. 522. Date 1836.

The Drawing is in the collection of the late Mr. Abraham Howarth.

548. LINLITHGOW. ('Tales of a Grandfather,' Vignette.)

Engraved by W. Miller. $3\frac{5}{16}$ by $3\frac{5}{16}$.

Palace in centre in evening light; crescent moon overhead. Lake below under trees; cows in water on right.

Engraver's Proofs. Art. names in ital. placed horizontally. N.o.l.

R. One, touched and drawn on by Turner. B.

First Pub. and Later States. As No. 520. Date 1836.

The Drawing was in Mr. Ruskin's collection.

549. GLENCOE. ('Tales of a Grandfather.')

Engraved by W. Miller. $5\frac{5}{8}$ by $3\frac{7}{16}$.

Valley in centre, between high rocky precipices on left and hills on right. Arching clouds of storm overhead. Smoke from fire on left.

First Pub. and Later States. As No. 522. Date 1836.

The Drawing was in the collection of the late Mr. Francis Stevenson.

550. KILLIECRANKIE. ('Tales of a Grandfather,' Vignette.)

Engraved by W. Miller. $3\frac{5}{16}$ by 4.

Steep, narrow, rocky glen to right, with stream flowing down. Troops on hills to left; cottages burning below.

First Pub. and Later States. As No. 520. Date 1836.

The Drawing was in Messrs. Agnew's Exhibition in 1907.

551. INVERNESS. ('Tales of a Grandfather.')

Engraved by W. Miller. $5\frac{3}{8}$ by $3\frac{1}{8}$.

River in front, crossed by massive bridge; town on farther side, with tall spire conspicuous. Woman pushing off boat in foreground. Stormy sky.

Engraver's Proofs. Art. names in ital. N.o.l. Th.

First Pub. and Later States. As No. 522. Date 1836.

The Drawing was in the Novar Sale in 1878.

552. FORT AUGUSTUS. ('Tales of a Grandfather,' Vignette.)

Engraved by W. Miller. $3\frac{1}{16}$ by $4\frac{1}{8}$.

Entrance of Caledonian Canal in foreground. Loch Ness and mountains beyond. Fort to right. Crowded steamboat in front. Rainbow in distance.

Engraver's Proofs. Art. names in ital., placed horizontally. N.o.l. R.

First Pub. and Later States. As No. 520. Date 1836.

The Drawing was in the possession of the late Mr. J. E. Fordham.

553. ROUEN—DISTANT VIEW. ('Tales of a Grandfather.')

Engraved by W. Richardson. 5 $\frac{5}{8}$ by 3 $\frac{1}{4}$.

Panoramic view of city from hill in foreground, up which on left *diligence* is approaching. Shower in distance.

*Engraver's Proofs. W.a.l. R., Th.**First Pub. and Later States. As No. 522. Date 1836.*

The Drawing was in the collection of the late Mr. Francis Stevenson.

But for the amazing attitude of the woman on the right, this would have been among the most beautiful of Turner's many beautiful engravings of Rouen.

554. CALAIS. ('Tales of a Grandfather,' Vignette.)

Engraved by J. Horsburgh. 2 $\frac{11}{16}$ by 4 $\frac{1}{4}$.

Night view of harbour, with English packet arriving. Hôtel de Ville in background, illuminated by rays from lighthouse.

Engraver's Proofs. W.a.l. One with instructions by Turner: "All the sky off to nothing, only the top of the spire-church visible at the top, in shade. Town-hall bright as possible." On left, a few pencil-strokes, and the words "Pine-wood"—denoting that the quay, which previously looked like masonry, should be shown to be wood. *R.*

First Pub. and Later States. As No. 520. Date 1836.

The Drawing is in the possession of the trustees of the late Mr. J. E. Taylor. The engraving is very effective.

555. CHÂTEAU D'ARC, NEAR DIEPPE. ('Tales of a Grandfather.')

Engraved by W. Forrest. 5 by 3 $\frac{3}{16}$.

Ruined château on hill in centre. Town below to left. Reapers and dog in left foreground. Rising moon on left.

Engraver's Proofs. W.a.l. One touched by Turner, with instructions: "I want more markings of clouds, yet the whole sky is too heavy." *R., another, Th.*

First Pub. and Later States. As No. 522. Date 1836.

The Drawing was in the Levy Sale at Christie's in 1876.

556. ABBEVILLE. ('Tales of a Grandfather,' Vignette.)

Engraved by J. Horsburgh. $3\frac{1}{4}$ by $3\frac{7}{8}$.

Market-place in foreground, crowded with peasant women; *diligence* in centre. Tower and lofty nave of church beyond, seen above houses; rainbow.

Engraver's Proofs. W.a.l. R.

First Pub. and Later States. As No. 520. Date 1836.

The Drawing is in the possession of Mr. C. W. Lea.

XLIX

TILT'S 'ILLUSTRATIONS TO SCOTT'S
POETICAL WORKS,' 1834

The three small plates following are all replicas from Turner's 'Provincial Antiquities of Scotland' (see Vol. i, p. xxxvi). Judging from the preface, they would appear to have been published without the painter's sanction.

557. ROSLIN CASTLE. (Replica of No. 196.)

Engraved by W. R. Smith. $4\frac{13}{16}$ by $3\frac{3}{16}$.

Engraver's Proofs. W.a.l. R.

First Pub. State. India. Art. names in Rom. type. Title in ital. N.o.l.

Later States. Title in centre in open caps. Pub. line.

558. CRICHTON CASTLE. (Replica of No. 190.)

Engraved by W. B. Cooke. $4\frac{5}{8}$ by 3.

As No. 557.

559. TANTALLON CASTLE. (Replica of No. 198.)

Engraved by W. B. Cooke. $4\frac{1}{2}$ by 3.

As No. 557.

L

FISHER'S 'ILLUSTRATIONS TO WAVERLEY
NOVELS,' 1836—1837560. EDINBURGH—MARCH OF THE HIGHLANDERS.
('Waverley.')*Engraved by T. Higham. $5\frac{1}{4}$ by $3\frac{5}{16}$.*

Looking across valley from Calton Hill; Castle high in centre distance; Old Town to left. Highlanders mustering in right foreground; two chiefs on left.

*Engraver's Proofs. W.a.l. R., Th.**First Pub. State. Art. names in small Rom. type. In centre, under plate line, "2—144." N.o.l.**Later States. Title in ital. in English and French. Pub. line, "Fisher, Son & Co., London & Paris, 1836."*

The Drawing was in the Humphrey Roberts' Sale at Christie's in 1908.

561. COL. MANNERING, HAZLEWOOD, AND SMUGGLERS.
('Guy Mannering.')*Engraved by W. Finden. $5\frac{1}{4}$ by $3\frac{1}{4}$.*

The attack on the castle. Smugglers approaching from left; shots being fired from right. Wounded man on left.

*Engraver's Proofs. (a) W.a.l. One touched by Turner. R., Th. (b) Art. names in Rom. type. N.o.l. R.**First Pub. and Later States. As No. 560, with No. under plate line "4—9."*

The Drawing was in Messrs. Agnew's Exhibition in 1908.

562. BALLY-BURGH NESS. ('The Antiquary.')

Engraved by E. Finden. $5\frac{5}{16}$ by $3\frac{1}{4}$.

Tide flowing round high rocky promontory in centre. Full moon rising on right. Three figures to left, below cliffs.

Engraver's Proofs. W.a.l. A series, B.; one, touched and written on by Turner. R., Th.

First Pub. and Later States. As No. 561, with number "5—99."

The exquisite and wonderfully minute Drawing is in the possession of the Rev. W. Kingsley.

563. "IT'S AULD AILIE HERSELL!" ('Black Dwarf.')

Engraved by J. C. Armytage. $5\frac{1}{4}$ by $3\frac{1}{4}$.

Group of rocks in centre. On left, grotesque figure of dwarf outlined against rising moon. Two sportsmen on right, with dogs.

Engraver's Proofs. W.a.l. R., Th.

First Pub. and Later States. As No. 561, with number "9—21."

The Drawing was in Messrs. Agnew's Exhibition in 1907.

564. WOLF'S HOPE. ('Bride of Lammermoor.')

Engraved by J. H. Kernot. $5\frac{3}{16}$ by $3\frac{3}{16}$.

Fishing village on left, harbour in centre; calm sea beyond. Rocky coast-line in distance, with light breaking on right.

Engraver's Proofs. W.a.l. R.

First Pub. and Later States. As No. 561, with number "14—50."

The Drawing was at Christie's a year or two ago.

565. LOCH LEVEN CASTLE. ('The Abbot.')

Engraved by J. B. Allen. $5\frac{3}{16}$ by $3\frac{1}{4}$.

Sun setting over Loch in centre; ruins of castle on island to left; hills beyond. Highlanders in foreground by boat; armed men approaching on horseback.

Engraver's Proofs. (a) W.a.l. One touched by Turner. R. (b) Completed. Art. names and date 1837 in centre in ital. writing. R.

First Pub. and Later States. As No. 561, with number "20—351."
Date 1837.

LI

LOCKHART'S 'LIFE OF SCOTT,' 1839

566. SANDY KNOWE, OR SMAILHOLM TOWER. (Vignette Title to Vol. II.)

Engraved by W. Miller. $3\frac{1}{2}$ by $4\frac{1}{8}$.

Still pool in centre encircled by hills; on farther side peel tower on rock. Bright star to left. Women milking in left foreground.

Engraver's Proofs. Art. names in ital., about $\frac{1}{2}$ in. below plate. N.o.l. *R.*

First Pub State. Art. names in ital. close to plate. N.o.l.

Later States. Art. names as above. Title in centre, in ital. Pub. line in upright caps, "Edinburgh, Published by Robert Cadell. London, John Murray & Whittaker & Co., 1839."

Smailholm (or *Sandy Knowe*) was the residence of Scott's grandfather, and Scott passed much of his childhood there.

567. SCOTT'S BIRTHPLACE, NO. 39, CASTLE STREET, EDINBURGH. (Vignette to Vol. IV.)

Engraved by W. Miller. $3\frac{3}{8}$ by $4\frac{3}{8}$.

Dwelling-houses to left in street looking towards Castle, which closes view; road under repair. Shield, bearing portcullis, on stone in foreground; books beside it. Crescent moon and bright star overhead.

Engraver's Proofs. (a) W.a.l. Before smoke from brasier, and before any objects in foreground. *R.* (b) Art. names in faint ital. N.o.l. Smoke from brasier and stone in foreground added. Books, etc., drawn in pencil by Turner with instructions: "a Plain stone a little reduced (by faint tone) on the right side if neither arms crest or Scott be not on it." *R.* (c) Completed. Same lettering. *R.*

First Pub. and Later States. As No. 566, but with Murray's name omitted from Pub. line.

568. ABBOTSFORD FROM THE NORTHERN BANK OF
THE TWEED. (Frontispiece to Vol. VIII.)

Engraved by W. Miller. $5\frac{3}{16}$ by $3\frac{3}{8}$.

Abbotsford on right among woods above Tweed. Sun declining on left, reflected in river. Figures, cows, etc., in left foreground.

Engraver's Proofs. Art. names in ital. N.o.l. Completed. *R., Ward.*
In book form. Art. names as above. Title in open caps.

The Drawing is in the collection of the late Sir Donald Currie, Bart. There is an oil picture of the same subject, painted on a tea-tray, it is believed by Turner.

LII

‘SCOTT’S POETICAL WORKS’ (LIBRARY
EDITION), 1841

569. ABBOTSFORD. (Large Vignette.)

Engraved by W. Miller. $4\frac{1}{2}$ by 5.

(Precisely similar to No. 516, but on a much larger scale.)

Engraver's Proofs. Art. names in ital., 1 in. below plate. N.o.l.
Completed. *BM., Ward.*

As Published (Edition of 1841). Art. names in ital. placed obliquely close to plate. Title in centre in ital. Pub. line in open caps, “Robert Cadell, Edinburgh, 1841.” Title of book at top of plate, in large caps.

Edition of 1847. Book Title removed. Date altered to 1847.

LIII

‘GALLERY OF MODERN BRITISH ARTISTS,’
1834—1856

570. FISH MARKET, ROTTERDAM.

Engraved by W. Floyd. $5\frac{7}{8}$ by $4\frac{1}{8}$.

Market in foreground crowded with figures. Town behind; high church tower on left.

Engraver's Proofs. W.a.l. Completed. *Ward.*

First Pub. State. Title in centre in open caps; art. names etc., below in ital. Before Pub. line.

Later State. Pub. line added, “London, Simpkin & Marshall, Stationers Court, & the Proprietor, 1 Cloudesley Terrace, Islington.”

571. RIEVAULX ABBEY. (The small plate.) About 1835.

Engraved by J. C. Bentley. $6\frac{3}{16}$ by $3\frac{11}{16}$.

Abbey in mid-distance below wooded hills. Bridge in right foreground. Road on left with figures and horses.

Engraver's Proofs. W.a.l. One touched and written on by Turner.
R., Th.

First Pub. and Later States. As No. 570.

LIV

FINDEN'S ‘LANDSCAPE ILLUSTRATIONS OF
THE BIBLE,’ 1835—1836

The ‘Bible’ illustrations, like those to Byron, were drawn by Turner from sketches taken on the spot by various professional and amateur artists who had been commissioned by Finden and Murray, the joint publishers of the work. Turner never visited

Palestine, Greece, or the East. A complete series of his tracings of these sketches is in the possession of Mr. C. Mallord Turner.

The work was first issued in Parts, the order of the plates varying considerably from that of the two volumes in which they were afterwards published. Like other serials illustrated by Turner, it seems to have appeared under different and confusing titles.

Most of the sets of Proofs at the Turner Sales in 1873-4 contained only twenty-one out of the twenty-five plates published, Nos. 580, 588, 590, and 591 being usually missing.

For remarks on the 'Bible' plates, see Vol. i, Intro., p. lviii. Also Ruskin's 'Notes on his Drawings by Turner at the Fine Art Society, 1878,' pp. 46, 47, and many passages in 'Modern Painters.'

572. MOUNT MORIAH. (Vol. I.)

Engraved by E. Finden. 5¼ by 3¾.

Broad valley with river winding on right. Castle on steep, conical hill in mid-distance. Fortress high on left. Soldiers and oriental figures on road in foreground.

Engraver's Proofs. W.a.l. BM.

First Pub. State. India Proofs on Colombier 4to (17 by 11½). Art. names to left and right in Rom. type. Title in ital. writing low on right. Before Pub. line.

Later States. In Book form:

- (a) "Large Paper Copies," two vols., Royal 4to. Art. names as in *First Pub. State*. Title in centre in open caps. Below, "London, Published 1834 by John Murray, & Sold also by C. Tilt, 86 Fleet Street."
- (b) "Small Paper Copies," two vols., 8vo. Same lettering.
- (c) In 'The Biblical Keepsake,' Murray, 1835-1836.
- (d) In later Editions of the 'Landscape Illustrations.'

Reprints. In various works of later date.

The Drawing, from a sketch by C. Barry, is in the collection of the late Sir Donald Currie, Bart.

573. THE RED SEA AND SUEZ. (Vol. I.)

Engraved by E. Finden. $5\frac{1}{2}$ by $3\frac{7}{8}$.

Inlet of calm sea in front with men caulking boats on right. Town in distance on right shore. Sun overhead.

*Engraver's Proofs. W.a.l. BM.**First Pub. and Later States. As No. 572, but Date 1835.**(This plate is absent from 'The Biblical Keepsake.')*

The Drawing, from a sketch by J. G. Wilkinson, is in the collection of the late Sir Donald Currie, Bart.

574. MOUNT SINAI, THE VALLEY IN WHICH THE CHILDREN OF ISRAEL WERE ENCAMPED. (Vol. I.)

Engraved by J. B. Allen. $5\frac{5}{8}$ by $3\frac{7}{16}$.

Narrow valley dotted with tents, between rocky hills. On eminence in left foreground, Moses addressing Israelites.

Engraver's Proofs. Art. names in centre in ital. writing. One with instructions by Turner: "Take care about the sun. *N.B.* The orb just visible (but not poor or vapid or *look* worn. If this cannot be done with safety then leave *well* alone) and a ray striking upwards." *B.* Another, later, with "All the Tents lighter in Mass. I have touched this wrong," etc. *R., BM.*

First Pub. and Later States. As No. 572.

The Drawing, from a sketch by Gally Knight, was in the Moss Sale at Christie's in 1890.

575. THE DESERT OF SINAI. (Vol. I.)

Engraved by E. Finden. $5\frac{5}{8}$ by 4.

High rocky mountains above plain. In foreground, large isolated rock; Bedouins beside it on left.

*Engraver's Proofs. W.a.l. BM., R.**First Pub. and Later States. As No. 572.*

The Drawing, from a sketch by Major Felix, was in the Levy Sale at Christie's in 1875.

576. JERICHO. (Vol. I.)

Engraved by W. Finden. $5\frac{7}{16}$ by $3\frac{1}{2}$.

Plain in foreground with tents and many figures. High hills behind. Square ruined tower on left.

Engraver's Proofs. W.a.l. BM., R., Th.

First Pub. and Later States. As No. 572, but with Date 1835.

The Drawing, from a sketch by the Rev. R. Masters, is in the University Galleries, Oxford (Ruskin Donation).

577. THE DEAD SEA, JERICHO, AND THE MOUTH OF THE JORDAN. (Vol. I.)

Engraved by E. Finden. $5\frac{1}{2}$ by $3\frac{7}{8}$.

Dead Sea in distance to right surrounded by mountains. Procession of oriental figures in foreground.

Engraver's Proofs. W.a.l. BM., R., Th.

First Pub. and Later States. As No. 572.

The Drawing, from a sketch by the Rev. R. Masters, was in the Moss Sale at Christie's in 1900.

578. THE WILDERNESS OF ENGEDI AND THE CONVENT OF SANTA SABA. (Vol. I.)

Engraved by J. B. Allen. $5\frac{9}{16}$ by 4.

Large walled convent crowned by tower on steep hill in centre. In foreground, funeral procession of monks.

Engraver's Proofs. (a) Art. names in centre in ital. writing. One touched and written on by Turner. R., Th. (b) W.a.l. Completed. BM., R.

First Pub. State. As No. 572. (The title in this State is "Santa Sabes and the Brook Kedron.")

Later States. As No. 572.

The Drawing, from a sketch by C. Barry, is in the collection of the late Sir Donald Currie, Bart.

579. JOPPA. (Vol. I.)

Engraved by E. Finden. $5\frac{5}{8}$ by $3\frac{9}{16}$.

Walled town on slope of hill; calm sea in right distance. Domed tomb among palms in foreground.

Engraver's Proofs. W.a.l. One touched and written on by Turner, R., Th.

First Pub. and Later States. As No. 572. N.B.—After the *First State*, the Title is “Jaffa—Joppa.”

The Drawing, from a sketch by Sir A. Edmonstone, is in the collection of the late Sir Donald Currie, Bart.

580. SOLOMON'S POOLS. (Vol. I.)

Engraved by J. Stephenson. $5\frac{1}{2}$ by $3\frac{11}{16}$.

Plain in centre with walled reservoirs. Sun setting behind hills in distance. Oriental soldiers in foreground.

Engraver's Proofs. (a) “J. Stephenson” below plate-line, in minute ital. writing. Proof touched and scraped by Turner, and with many pencil circles on plate corresponding to instructions below in margin: “A kind of unclearness remove [here illeg.] are spotty and shadows somewhat dotted and dirty.” R., Th.

(b) Art. names in Rom. type. N.o.l. R.

First Pub. State. Art. names in Rom. Type. N.o.l.

Later States. As No. 572.

The Rev. W. Kingsley says (Notes to ‘*Ruskin's Turner Drawings*, 1878’): “Turner told me that he and Callcott had a certain number of the Bible sketches to realize between them: they agreed to pick them alternately. . . . The sketch of the Pools of Solomon was left to the last, and Turner said he kept it on his breakfast table for a month before he could make up his mind how to treat it.” His success is certainly striking, and the engraver's work is admirable.

The Drawing, from a sketch by C. Barry, is in the Fitzwilliam Museum, Cambridge (Ruskin Donation).

581. RAMAH AND RACHEL'S TOMB. (Vol. I.)

Engraved by W. Finden. $5\frac{3}{4}$ by $3\frac{1}{8}$.

White eastern town on hill in mid-distance below higher hills. Domed tomb on right. Wolves worrying sheep in foreground.

Engraver's Proofs. W.a.l. BM.

First Pub. and Later States. As No. 572, but with Date 1835.

The Drawing, from a sketch by Sir A. Edmonstone, was in the Quilter Sale at Christie's in 1875.

582. BABYLON. (Vol. I.)

Engraved by J. Cousen. $5\frac{1}{2}$ by $3\frac{3}{4}$.

Wide plain with low square ruin on mound in mid-distance. River to left. Arabs in foreground.

Engraver's Proofs. (a) W.a.l. One touched by Turner. B., Th.

(b) Art. names in centre in ital. writing, also touched. B. (c) Completed. BM., R.

First Pub. and Later States. As No. 572.

The Drawing, from a sketch by Sir R. Kerr Porter, is in the Victoria and Albert Museum.

583. EGYPT, THE PYRAMIDS OF GHIZEH. (Vol. I.)

Engraved by E. Finden. $5\frac{5}{8}$ by $3\frac{3}{4}$.

The Desert, with Pyramids in distance. Full moon rising on left. Arabs and camels in foreground.

Engraver's Proofs. W.a.l. BM., R., Th.

First Pub. and Later States. As No. 572, but with date 1836. (This plate is absent from 'The Biblical Keepsake'.)

This seems to me the finest and most poetical subject of the Series.

The Drawing, from a sketch by C. Barry, was in the Dillon Sale at Foster's in 1856.

584. MOUNT LEBANON AND THE CONVENT OF ST. ANTONIO. (Vol. I.)

Engraved by W. Finden. $5\frac{7}{16}$ by $3\frac{1}{16}$.

Rocky hills on right; convent buildings on ledges. Wooded gorge below to left.

Engraver's Proofs. W.a.l. One drawn and written on by Turner. R., BM.

First Pub. and Later States. As No. 572.

The Drawing, from a sketch by C. Barry, is in the University Galleries, Oxford (Ruskin Donation).

585. NINEVEH, MOUSSUL ON THE TIGRIS. (Vol. II.)

Engraved by W. Radcliffe. $5\frac{1}{2}$ by $3\frac{3}{4}$.

Tigris in centre. Eastern town on mound to left. Nineveh in distance on opposite bank. Rays from sun overhead.

Engraver's Proofs. W.a.l. One, before the rays, with note by Turner: "Sir, I touched the last (adding a flash of Lightning to save you trouble) which you have not accepted or not taken any notice of. I wish to have *all* my touched proofs returned to me and always such while touching the prints in progress.—In regard to the effect it is all too strong for the Drawing, except the foreground." [Remainder illeg. The flash of lightning alluded to was never carried out.] R.; others, BM., R., Th.

First Pub. and Later States. As No. 572, but with Date 1835.

586. LEBANON FROM TRIPOLI. (Vol. II.)

Engraved by E. Finden. $5\frac{1}{2}$ by $3\frac{3}{4}$.

Calm sea in front; town on opposite shore. Mountains behind. Felucca to left.

Engraver's Proofs. W.a.l. BM., R.

First Pub. and Later States. As No. 572, but with Date 1835.

The Drawing from a sketch by C. Barry, was in the Morley Sale at Christie's in 1896.

587. JERUSALEM FROM THE MOUNT OF OLIVES. (Vol. II.)

Engraved by J. B. Allen. $5\frac{9}{16}$ by $3\frac{11}{16}$.

The city surrounded by walls, on hill in mid-distance; Mosque of Omar conspicuous. Rainbow to right.

Engraver's Proofs. (a) W.a.l. BM. (b) Art. names in centre in ital. writing. R., Th.

First Pub. and Later States. As No. 572, but with Date 1835.

588. BETHLEHEM. (Vol. II.)

Engraved by E. Finden. $5\frac{1}{2}$ by $3\frac{5}{8}$.

Evening. Walled convent on left, with conspicuous star over-head. Holy Family by road in foreground.

Engraver's Proofs. (a) W.a.l. BM., Th. (b) Art. names in Rom. type. N.o.l. R.

First Pub. State. As Solomon's Pools, No. 580.

Later States. As No. 572.

589. NAZARETH. (Vol. II.)

Engraved by E. Finden. $5\frac{1}{2}$ by $3\frac{5}{8}$.

Town in mid-distance; sun setting below hills behind. Palms and pear-shaped tree in right foreground. Eastern figures below.

Engraver's Proofs. W.a.l. BM., Th.

First Pub. and Later States. As No. 572.

The Drawing, from a sketch by C. Barry, was in the Dillon Sale at Foster's in 1856.

590. JERUSALEM, WITH THE WALLS. (Vol. II.)

Engraved by W. Finden. $5\frac{3}{4}$ by $3\frac{11}{16}$.

Long line of walls with domes and minarets of city seen above them. Many women and children under trees on right.

Engraver's Proofs. W.a.l. BM., R.

First Pub. State. As No. 580.

Later States. As No. 572.

591. JERUSALEM, POOL OF BETHESDA. (Vol. II.)

Engraved by E. Finden. $5\frac{5}{8}$ by $3\frac{3}{4}$.

Deep ravine in front at angle of high walls which rise above. City beyond with domes and towers. Ladder in left foreground.

Engraver's Proofs. W.a.l. One touched by Turner. *R., BM., Th.*
First Pub. State. As No. 580.
Later States. As No. 572.

The Drawing, from a sketch by C. Barry, was formerly in the Ruskin Collection.

592. VALLEY OF THE BROOK KEDRON. (Vol. II.)

Engraved by E. Finden. $5\frac{1}{4}$ by $3\frac{5}{8}$.

High white tomb on left above valley; stream on right crossed by bridge. Goats in foreground. Crescent moon.

Engraver's Proofs. W.a.l. *BM., R., Th.*
First Pub. State. As No. 580.
Later States. As No. 572.

The Drawing, from a sketch by C. Barry, is in the possession of Mr. G. P. Dewhurst.

593. CORINTH (CENCHREA). (Vol. II.)

Engraved by E. Finden. $5\frac{5}{8}$ by $3\frac{3}{4}$.

Harbour in foreground with many boats and figures. Acropolis on steep hill behind.

Engraver's Proofs. W.a.l. *BM., R.*
First Pub. State. As No. 580.
Later States. As No. 572.

The Drawing, from a sketch by R. Cockerell, was formerly in the Ruskin Collection.

594. ASSOS. (Vol. II.)

Engraved by W. Finden. $5\frac{7}{16}$ by $3\frac{5}{8}$.

Ruined walls and buildings in foreground. Rising moon seen through archway.

Engraver's Proofs. W.a.l. One drawn and written on by Turner.
R., BM., Th.

First Pub. and Later States. As No. 572.

The Drawing, from a sketch by C. Barry, is in the National Gallery of Ireland (Vaughan Bequest).

595. RHODES. (Vol. II.)

Engraved by S. Fisher. $5\frac{5}{8}$ by $3\frac{11}{16}$.

Town seen from terrace in foreground, on which are women drawing water. Calm sea beyond with low sun reflected. Castle conspicuous at water's edge.

Engraver's Proofs. W.a.l. BM., R.

First Pub. and Later States. As No. 572, but with Date 1835.

The Drawing, from a sketch by C. Barry, was at Christie's in 1867 in the T. L. Clark Sale.

596. SIDON. (Vol. II.)

Engraved by W. Finden. $5\frac{5}{16}$ by $3\frac{5}{8}$.

Shore to left with waves breaking. Town beyond on point running out to right. Stormy sky.

Engraver's Proofs. W.a.l. BM., R.

First Pub. State. As No. 580.

Later States. As No. 572.

N.B.—There is a small vignette replica of this plate ($4\frac{1}{4}$ by $2\frac{3}{4}$) with several variations in details. I do not know where it appeared.

The Drawing, from a sketch by C. Barry, was in the Birket Foster Sale at Christie's in 1894.

597. JERUSALEM FROM THE LATIN CONVENT. (Unpublished.)

Engraved by E. Finden. $5\frac{1}{4}$ by $3\frac{9}{16}$.

View of city from house-top in foreground, on which are Eastern figures. Domes and minarets conspicuous. Suffused glow throughout from declining sun.

Engraver's Proofs. (a) Early. Faint traces of erased inscription at right corner. Before any rays from sun. R. (b) W.a.l. In various stages. R., Th.

Lettered State. Art. names in Rom. type. "Jerusalem" in centre in open caps; description and quotation below in ital. Usual Pub. line, with Date 1833.

This exquisite engraving was issued in 1833 as a Specimen Plate, but so far as I know it did not appear in any edition of the work.

LV

'MILTON'S POETICAL WORKS'—MACRONE,

1835

For notes on the 'Milton' plates, see Vol. i, Intro., p. lviii; also Hamerton's 'Life of Turner,' pp. 271-2. All are vignettes.

598. MUSTERING OF THE WARRIOR ANGELS. ('Paradise Lost,' Book V.)

Engraved by R. Brandard. $3\frac{1}{4}$ by $3\frac{3}{4}$.

Dark globe on left, on which are moon and stars. Circle of light above, surrounded by ranks of angels. Rows of dark figures below.

Engraver's Proofs. W.a.l. Ward.

First Pub. State. India, Colombier 4to. Art. names about 1 in. below plate; Pub. line, "London, John Macrone, 3 St. James's Square, 1835"; all in ital. writing. Before Title.

Second State. In book form, Large Paper edn. Art. names in ital. placed obliquely, close below plate. Pub. line in Rom. type. Before Title.

Later States. In various editions of book. Title added in centre in ital.

N.B.—The remaining plates follow the above form, with slight variations in the Pub. line.

The Drawing was in the Novar Sale in 1877.

599. THE FALL OF THE REBEL ANGELS. ('Paradise Lost,' Book VI.)

Engraved by E. Goodall. $3\frac{1}{8}$ by $4\frac{7}{16}$.

Vast numbers of figures rushing and falling into dark abyss below. Meteor on left.

Engraver's Proofs. (a) W.a.l. Ward. (b) Art. names in ital. writing. N.o.l. Th., Ward.

The Drawing was in the Novar Sale in 1877.

The late Mr. Goodall, R.A., told me that when his father was engraving this plate, Turner wrote across the upper part of the proof "put me in innumerable figures here." These the engraver himself had to draw.

600. THE EXPULSION FROM PARADISE. ('Paradise Lost,' Book XI.)

Engraved by E. Goodall. $3\frac{1}{4}$ by $4\frac{3}{4}$.

Archway in centre guarded on each side by angels, glimpse of Paradise within. In foreground, angel with drawn sword expelling Adam and Eve.

The Drawing was in the Novar Sale in 1877.

601. THE TEMPTATION ON THE MOUNTAIN. ('Paradise Regained,' Book III.)

Engraved by J. Cousen. 3¼ by 3½.

Christ and the Tempter at angle of rock overlooking wide plain; serpent on ground opposite. In distance, many faint indications of cities.

Engraver's Proofs. (a) "J. Cousen" very faint on right. N.o.l. One very early, touched. *Ward.* (b) Later, with instructions by Turner, showing how much meaning he threw into every detail: On left [indicating various buildings on the plain], "Cities of the Plain." "City on the Rock." "City not wall'd." Below [referring to nearest buildings], "Domes and towers of Nineveh, and wall'd round. N.B. City most made out—nothing like a Spire." On right, "Another city wall." *R.* (c) Completed. "Eng^d by J. Cousen from a Drawing by J. M. W. Turner, A.R.A." [*sic*] in ital. writing in centre. *Ward.*

The Drawing was in the Novar Sale in 1877.

602. THE TEMPTATION ON THE PINNACLE. ('Paradise Regained,' Book IV.)

Engraved by F. Bacon. 2⅝ by 4½.

Figure of Christ in centre, on point of elaborately-carved spire. Angels above and around.

Engraver's Proofs. (a) W.a.l. *Th.* (b) Art. names in ital., placed obliquely. N.o.l. *R.*

The Drawing, from the Novar and Gurney collections, was in Messrs. Agnew's Exhibition in 1907.

603. ST. MICHAEL'S MOUNT.—SHIPWRECK OF LYCIDAS. ('Lycidas.')

Engraved by W. Miller. 3⅔ by 4¾.

Church high on rock above stormy sea. Wrecked ship among breakers below. Lycidas drowning in front.

Engraver's Proofs. W.a.l. R., Th.

The Drawing, from the Novar and Gurney collections, was in Messrs. Agnew's Exhibition in 1904.

604. LUDLOW CASTLE.—RISING OF THE WATER-NYMPHS. ('Comus.')

Engraved by E. Goodall. $3\frac{1}{4}$ by $4\frac{1}{4}$.

Castle in centre on steep wooded bank above river; moon rising behind and lighting window. Water-nymphs rising from river.

Engraver's Proofs. Art. names in ital. writing. N.o.l. Th.

The Drawing was in the Ismay Sale at Christie's in 1908.

LVI

FISHER'S 'PILGRIM'S PROGRESS,' 1836

605. FRONTISPIECE. (Vignette.)

Engraved by E. Goodall. 4 by $6\frac{5}{16}$.

Angel conducting Greatheart and pilgrims through river. Celestial City above.

Engraver's Proofs. W.a.l. BM. One written on by Turner. T.

First Pub. State. Art. names in Rom. type. Pub. line, "Fisher, Son, & Co, London & Paris, 1836," in caps.

Later States. "Bunyan's Pilgrim's Progress" at top in open caps.

LVII

WHITE'S 'VIEWS IN INDIA,' 1836—1837

606. PART OF THE GHAUT AT HURDWAR.

Engraved by T. Higham. $7\frac{7}{16}$ by $4\frac{1}{16}$.

Wide expanse of river, the banks of which, in foreground, are crowded with figures. Temple on right.

Engraver's Proofs. India, art. names in Rom. type; in centre under plate-line: "Drawn from nature by G. F. White, Esq.," in caps. N.o.l. R.

First Pub. State. Title added in ital. Plate No. low on left; "Subscribers' Proof" on right. Pub. line, "Fisher, Son & Co, London & Paris, 1836."

Later States. Title in open caps. Plate No. and "Subscribers' Proof" erased. Date 1838.

Reprint. Title altered to "Pilgrims at the Sacred Fair of Hurdwar," and Date 1845.

The Drawing was at Christie's in 1890.

607. MUSSOOREE AND THE DHOON FROM LANDOUR.

Engraved by J. B. Allen. $8\frac{1}{16}$ by 5.

Bird's-eye view of hills and valleys. Tent, and party with guns in foreground.

Engraver's Proofs. Art. names in centre, in ital. writing. N.o.l. R.

First Pub. and Later States. As No. 606.

608. SNOWY RANGE, FROM TYNE OR MARMA.

Engraved by E. Goodall. $8\frac{3}{16}$ by $4\frac{1}{16}$.

Panoramic view of hills with snow mountains beyond. Group of natives, and European with telescope in foreground.

Engraver's Proofs. W.a.l. R.

First Pub. and Later States. As No. 606.

The Drawing is in the possession of the Rev. S. W. R. Brocklebank.

609. VIEW NEAR JUBBERA.

Engraved by J. Cousen. $8\frac{1}{16}$ by $5\frac{1}{16}$.

View among mountain ranges. Natives and mules on road in left foreground.

*Engraver's Proofs. W.a.l. R.**First Pub. and Later States. As No. 606.*

610. FALLS NEAR THE SOURCE OF THE JUMNA.

Engraved by J. Cousen. $8\frac{3}{16}$ by $5\frac{7}{16}$.

Falls on right. Mountain ranges round. Tent and figures in foreground.

*Engraver's Proofs. W.a.l. R.**First Pub. and Later States. As No. 606.*

611. VALLEY OF THE DHOON.

Engraved by W. Floyd. 8 by $5\frac{7}{16}$.

Mountain ranges in front; plain beyond, through which, in distance, river winds. Native loading gun in left foreground.

Engraver's Proofs. (a) "W. Floyd, Decr 1836" in ital. writing, under plate-line. N.o.l. R. (b) Inscription altered to "W. Floyd, Apr. 1837, from a Drawing by J. M. W. Turner, R.A." N.o.l. R.

First Pub. and Later States. As No. 606.

The Drawing is in the possession of the Rev. S. W. R. Brocklebank.

612. ROCKS AT COLGONG ON THE GANGES.

Engraved by E. Goodall. $8\frac{3}{16}$ by $5\frac{3}{16}$.

Ganges in centre, with many boats. Steep rocks on right. Island in mid-distance. Natives in left foreground.

Engraver's Proofs. W.a.l. One touched by Turner, and with instructions "Sky too heavy. Yet too much white paper." "Rock [on right] more close work." R. Another, completed. R.

First Pub. and Later States. As No. 606.

LVIII

'CAMPBELL'S POETICAL WORKS,' 1837

For the interesting story of Turner's Drawings for this work and Goodall the engraver's connection with it, see Vol. I, Intro., pp. lix, lx.

613. SUMMER EVE—THE RAINBOW. ('Pleasures of Hope,' p. 1.)

Engraved by E. Goodall. $3\frac{5}{16}$ by $3\frac{5}{16}$.

Manor house on right beside river; bridge to left with tower in centre. Wooded landscape beyond, with overarching rainbow.

[In this Series very few Engravers' Proofs seem to have been taken. Turner was given his usual fifty sets, and these, along with a few Touched Proofs, appeared at the Turner Sales in 1873-4. It is seldom that others are met with.]

Engraver's Proofs. On Colombier 4to. W.a.l. The stamp of the Turner Sale usually below the vignette. (a) Before rainbow was widened and distance lightened. R. Another, touched and written on by Turner. T. (b) Completed. BM., R.

First Pub. State. In book form, 8vo. Art. names in minute ital. The word "Proof" after the engraver's name. N.o.l.

Later States. "Proof" erased.

N.B.—As the above descriptions of the First and Later States apply to virtually all the Series, only the Engravers' Proofs of the remaining plates will be described.

All the Drawings are in the collection of the late Sir Donald Currie, Bart.

614. THE ANDES COAST. ('Pleasures of Hope,' p. 3.)

Engraved by E. Goodall. $2\frac{3}{4}$ by $3\frac{1}{8}$.

Solitary ship on sea below rocky promontory on right. Misty star in distance.

Engraver's Proofs. W.a.l. BM., R. One touched by Turner. T.

615. PRAGUE—KOSCIUSKO. ('Pleasures of Hope,' p. 14.)

Engraved by E. Goodall. $3\frac{3}{16}$ by $3\frac{1}{4}$.

Night—moon rising. Battle raging in city. Officer and kneeling lady in foreground. "Kosciusko" in faint letters on right.

Engraver's Proofs. W.al. BM., R.

616. "SINAI'S THUNDER." ('Pleasures of Hope,' p. 31.)

Engraved by R. Wallis. $2\frac{7}{8}$ by 4.

Moses and Israelites in front with Tables of the Law. Lightnings and black clouds above, and figure of the Almighty.

Engraver's Proofs. Art. names in ital. writing with "Proof" after engraver's name. BM., R.

617. A SWISS VALLEY. ('Theodric,' p. 39.)

Engraved by E. Goodall. $2\frac{3}{4}$ by $3\frac{1}{4}$.

Valley in centre, with chain of lakes; Alps beyond. Church and graveyard in foreground. Setting sun.

Engraver's Proofs. W.a.l. (a) One with instructions by Turner: "Castle Hill Terraced with Vines and Terraces of Vines on other Side." "Julia's too dark" [referring to name on tomb in foreground]. "N.B.—One clear open line [here sketch of tomb] or if it [illeg.] fill it in quite close and burnish it lighter. Julia's name more seen." T. [Notwithstanding these minute instructions, the Engraver has failed to make "Julia's" name distinct!] (b) Completed. BM., R.

618. O'CONNOR'S CHILD. (p. 66.)

Engraved by E. Goodall. $2\frac{3}{4}$ by $3\frac{9}{16}$.

Castle high on right, on cliff above sea. Armed figures marching below. Woman seated by stone cross in foreground.

Engraver's Proofs. W.a.l. BM. One written on by Turner. R.

619. LOCHIEL'S WARNING. (p. 77.)

Engraved by E. Goodall. $2\frac{5}{8}$ by 3.

Lochiel and Wizard on hill in foreground. Town and river below with battle raging. Fires in distance.

Engraver's Proofs. W.a.l. BM. One touched by Turner. R.

620. BATTLE OF THE BALTIC. (p. 81.)

Engraved by E. Goodall. $2\frac{3}{4}$ by $3\frac{3}{16}$.

Naval battle in distance on right; shells and rockets bursting. Hulks of men-of-war in foreground.

Engraver's Proofs. W.a.l. BM., R.

621. HOHENLINDEN. (p. 87.)

Engraved by R. Wallis. $2\frac{7}{8}$ by $4\frac{1}{8}$.

Battle, with cavalry engaged in foreground, and guns on right. Plain beyond, with bridge in distance.

Engraver's Proofs. As No. 616.

622. LORD ULLIN'S DAUGHTER. (p. 92.)

Engraved by R. Wallis. $3\frac{1}{8}$ by $3\frac{3}{4}$.

Highland loch at foot of steep rocky pass. Boat in foreground approaching chieftain and lady on shore. Horsemen above.

Engraver's Proofs. (a) W.a.l. Before darks strengthened throughout. R. (b) Art. names in ital. writing with "Proof" after engraver's name. Completed. BM., R.

623. THE SOLDIER'S DREAM. (p. 100.)

Engraved by E. Goodall. $2\frac{1}{4}$ by $3\frac{5}{16}$.

At top, sentinel on field of battle; crescent moon and stars overhead. Below, pastoral valley, with soldier taking leave of family.

Engraver's Proofs. W.a.l. BM. One touched and written on by Turner. R.

624. THE LAST MAN. (p. 104.)

Engraved by E. Goodall. $2\frac{1}{2}$ by $3\frac{3}{8}$.

Symbolical half-naked figure on left; cross above in sky. Sun setting on right. Skeletons in foreground.

Engraver's Proofs. W.a.l. BM. One touched and written on by Turner. R.

625. GERTRUDE OF WYOMING—THE VALLEY. (p. 115.)

Engraved by E. Goodall. $2\frac{5}{8}$ by $3\frac{3}{8}$.

Cottages with bee-hives in foreground. Valley below with winding river. Hills beyond. Sun declining.

Engraver's Proofs. W.a.l. (a) Before boat on river. R. (b) Boat added. Touched and written on by Turner. R. (c) Completed. BM., R.

626. GERTRUDE OF WYOMING—THE WATERFALL.
(p. 129.)*Engraved by E. Goodall. $2\frac{3}{4}$ by 3.*

Rocks on right, with cascade; overarching trees on left. Vista of lake and hills beyond. Man by horse in left foreground; woman seated on right.

Engraver's Proofs. (a) W.a.l. One with instructions in margin: [Referring to roses on right] "Decided forms—flowers." "Sky must be all kept down, with fine Clouds, fleecy and Horizontal, and very close work—dry-point I would say." R. (b) Nearly finished. R. (c) Completed. "Goodall Proof" in ital., nearly erased. R.

627. ROLANDSECK. ('The Brave Roland,' p. 170.)

Engraved by E. Goodall. $2\frac{9}{16}$ by $3\frac{1}{8}$.

Rhine to right with island in centre, on which is Convent of Nonnenwerth. Terrace to left, with nuns kneeling.

Engraver's Proofs. W.a.l. One touched and written on by Turner. R. Others, completed, BM., R.

628. THE BEECH TREE'S PETITION. (p. 203.)

Engraved by E. Goodall. $2\frac{5}{8}$ by $3\frac{1}{8}$.

Beech tree in foreground; two lovers beside it. Vista below of valley, river, etc.

Engraver's Proofs. W.a.l. BM., R.

629. CAMP HILL, HASTINGS. (p. 216.)

Engraved by E. Goodall. $2\frac{7}{8}$ by $3\frac{1}{8}$.

View from hill, looking out to sea, where sun is setting. Camp on hill to left with tents and soldiers. Shield and emblems in foreground.

Engraver's Proofs. (a) W.a.l. T. One touched and written on by Turner. R. (b) Art. names and "Proof" in faint ital. Completed. BM., R.

630. THE DEATH-BOAT OF HELIGOLAND. (p. 237.)

Engraved by E. Goodall. $2\frac{3}{4}$ by 3.

Boat with skeleton dancing, and hideous figures.

Engraver's Proofs. W.a.l. BM., R.

631. EHRENBREITSTEIN. ('Ode to the Germans,' p. 254.)

Engraved by E. Goodall. $2\frac{7}{8}$ by $2\frac{7}{8}$.

The fortress on right above Rhine. Bridge in centre. Sentry on terrace in foreground, presenting arms.

Engraver's Proofs. (a) W.a.l. One touched and drawn on by Turner. R. (b) W.a.l. Completed. R. (c) Art. names and "Proof" in ital., partly erased. R.

632. THE DEAD EAGLE—ORAN. (p. 263.)

Engraved by W. Miller. $3\frac{1}{8}$ by $3\frac{5}{8}$.

Town on right overlooking bay. Many Eastern figures around a dead eagle in foreground.

Engraver's Proofs. Art. names in ital. writing, very faint. One touched and written on by Turner, and with the following

characteristic note to the publisher: "To M^r Moxon—Two Proofs should have been sent to M^r T., one for him to refer to (this touched Proof to be returned), and M^r Moxon will have the goodness to send M^r T. 50 India Impressions of each Plate, and Presentation Copy of the work when printed. . . ." *R.* Completed. *R.*

633. THE DROWNING SLAVE. *See Sub-sect. LXII.B.*

LIX

MOORE'S 'EPICUREAN'—MACRONE, 1839

634. THE GARDEN. Vignette. (Frontispiece.)

Engraved by E. Goodall. 3 $\frac{3}{8}$ by 3 $\frac{7}{8}$.

Fantastic scene of river, temples, statues, and half-nude figures in foreground.

Engraver's Proofs. (a) W.a.l. *Th., Ward.* (b) Completed. Art. names in ital. N.o.l.

As Published. In book form. Title in centre in ital. Pub. line in caps, "London, John Macrone, 3 St. James's Square, MDCCCXXXIX."

The Drawing was in the Novar Sale in 1877.

635. THE RING. (p. 58.)

Engraved by E. Goodall. 3 $\frac{1}{4}$ by 4 $\frac{1}{8}$.

Figure falling in space, holding ring and surrounded by hobgoblins, etc.

Engraver's Proofs, etc. As No. 634.

The Drawing was in the Novar Sale in 1877.

636. THE NILE. (p. 148.)

Engraved by E. Goodall. $3\frac{5}{16}$ by $4\frac{1}{16}$.

Full moon rising on wide plain through which river winds to distance. Temples and buildings on either side. Palms on right.

Engraver's Proofs, etc. As No. 634.

The Drawing was in the Novar Sale in 1878.

The marvellous sky in this plate seems the only thing of interest in the Series.

637. THE CHAPLET. (p. 206.)

Engraved by E. Goodall. $3\frac{3}{16}$ by $4\frac{3}{16}$.

Interior of temple crowded with figures. Low crescent moon seen in distance through opening.

Engraver's Proofs, etc. As No. 634.

The Drawing was in the Novar Sale in 1877.

LX

‘DR. BROADLEY’S POEMS,’ PRIVATELY
PRINTED ABOUT 1844. THE PLATES
AFTERWARDS PUBLISHED IN ‘ART AND
SONG,’ 1867

I cannot speak with certainty as to the history of these exquisite little plates. The tradition, dating back almost from Turner’s time, has always been that they were originally commissioned to illustrate a volume of poems by a certain Dr. Broadley, which were to

be printed for private circulation. I can find no trace however of such a work, and I imagine that the project fell through. The steel plates appear to have remained unused until they were purchased by Messrs. Bell, and published in 1867 in 'Art and Song.'

638. LAKE OF NEMI. (Vignette.)

Engraved by E. Goodall. $3\frac{11}{16}$ by $4\frac{1}{2}$.

Still, round lake deep among wooded hills. Tower on left. Many women in foreground below dark pine.

Engraver's Proofs. Size of plate-mark 7 by $11\frac{1}{2}$. (a) W.a.l. Unfinished. *R., Ward.* (b) Completed. "Engraved by E. Goodall" in ital. writing below plate. N.o.l. *B., BM., R., T.*

N.B.—Throughout this series the size of the plate-mark distinguishes the original Engravers' Proofs from all later impressions.
First Pub. State. The publishers of 'Art and Song' issued in 1867 a large paper edition in portfolio, without letterpress. Size of plate-mark $5\frac{7}{8}$ by $8\frac{5}{8}$. Cousen's name substituted for Goodall's.
Later States. In 'Art and Song,' book form. Same lettering.

The Drawing was at Christie's in 1904.

639. WHITBY.

Engraved by J. Cousen. $3\frac{7}{8}$ by $2\frac{9}{16}$.

Abbey on cliff in distance; town below. Beach in foreground with man salving wreckage. Cliffs to right.

Engraver's Proofs. Plate-mark, 7 by $11\frac{1}{2}$. (a) W.a.l. Unfinished. Before schooner on left. *R.* (b) Schooner added. Completed. *R.* (c) "J. Cousen, 44" in faint ital. writing on right, barely visible. Before schooner on left. *B., R., T.*

First Pub. and Later States. Plate-mark $5\frac{7}{8}$ by $8\frac{5}{8}$. Art. names to left and right in ital. N.o.l.

The Drawing was in the possession of the late Mr. J. E. Fordham.

640. THE ABBEY POOL.

Engraved by J. Cousen. $3\frac{7}{8}$ by $2\frac{13}{16}$.

Group of cows standing in shallow pool enclosed by ruined walls of Abbey.

Engraver's Proofs. Plate-mark, 7 by $11\frac{1}{2}$. "J. Cousen, 44" in right corner—"44" barely visible. *B., R., T.*

First Pub. and Later States. As No. 639.

This Plate is apparently taken from the large early Drawing (known as *St. Agatha's Abbey, Easby*) in the Manchester Whitworth Institute. There are two or three other Drawings of this subject, all very similar. In the *St. Agatha's Abbey* of the 'Richmondshire' Series (No. 171), and in No. 642 below, the treatment is entirely different.

641. TYNEMOUTH PRIORY.

Engraved by W. Miller. $3\frac{13}{16}$ by $2\frac{5}{8}$.

Priory ruins on cliffs in mid-distance; tossing sea in front, with brig running before wind and fishing-boat on left.

Engraver's Proofs. Plate-mark, 7 by $11\frac{1}{2}$. Art. names in ital. One touched by Turner and with characteristic message to engraver: "M^r Miller will have the goodness to recollect he has not sent M^r Turner the two proofs of M^r Moon's plate of *Modern Italy*." *R.*; others, *B., T.*

First Pub. and Later States. As No. 639.

The Drawing was in Messrs. Agnew's Gallery in 1912.

642. ST. AGATHA'S ABBEY.

Engraved by J. Cousen. $3\frac{7}{8}$ by $2\frac{13}{16}$.

Abbey ruins on right beside river. Hind in river in foreground.

Engraver's Proofs. Plate-mark, 7 by $11\frac{1}{2}$. (a) W.a.l. Early. Before hind in foreground. *R.* (b) Further advanced. Before hind. Touched by Turner. *R.* (c) Hind added. Completed. "J. Cousen" on right in ital. writing. *B., R., T.*

First Pub. and Later States. As No. 639.

The Drawing was in the possession of Mrs. Worthington.

643. FOLKESTONE.

Engraved by J. Cousen. $3\frac{7}{8}$ by $2\frac{3}{4}$.

Shore in foreground, with fishermen and stranded boats on left. Church on cliff in right distance. Setting sun reflected in sea.

Engraver's Proofs. Plate-mark 7 by $11\frac{1}{2}$. (a) With instructions by Turner: "The Woman's red Petticoat lighter. The Work of it is rather too ragged—Make the whole figure much lighter and then we can make up the best lines. The House is somewhat the same, but do not take away so much. The fishing net is too close in the Mesh which makes it look like a Sail—What can you do with it?" *R.* (b) Completed. "J. Cousen" in right corner (sometimes hardly visible). *B., R., T.*

First Pub. and Later States. As No. 639.

LXI

'THE BOOK OF GEMS,' 1836—1838

644. THE THAMES AT MORTLAKE. (Vol. I, p. 249.)

Engraved by W. J. Cooke. $3\frac{3}{16}$ by $2\frac{3}{8}$.

In foreground, path along river-bank under trees; dog on parapet on right. Many rowing and sailing boats.

Engraver's Proofs. (a) W.a.l. Unfinished. *Th.* (b) "J. M. W. Turner, R.A." on left, "W. J. Cooke Sc." on right, in ital. writing. N.o.l. One with instructions by Turner: "The sky round the sun lighter, tho' not in circles as far as the chalk [mark]. Thus to make the sky less flat—but do not impoverish your work—Piece of water at the top edge of the wall quite white. Dot in more closely the Trees above the Sun before you burnish the Light." *R.* (c) Completed. Inscription altered to "Turner, R.A." and "Cooke," often very faint. *R., Th.*

As Published. In text of editions of 1836-8, 1844, and later. Same lettering as (c).

Taken from the well-known oil picture in the possession of Mrs. T. Ashton.

LXII

SUNDRY SMALL LINE ENGRAVINGS OF
UNKNOWN ORIGIN

645. VIEW OF BIRMINGHAM. (Unfinished, 1832.)

Engraved by E. Radclyffe. $5\frac{7}{8}$ by $3\frac{3}{4}$.

City to right with spires, towers, and tall chimneys. In foreground two men in field with sheep.

One impression, belonging to Mr. C. Mallord Turner. This is w.a.l., but in margin is written "View of Birm [*sic*] Unfinished. E. Radclyffe." It is evidently a Trial Proof, and is addressed on the back to Turner in Queen Anne Street, with post-mark, June 16 1832.

646. DISMANTLING OF THE TEMPLE OF JUPITER,
ÆGINA. (Unpublished, 1835.)*Engraved by R. Brandard. $9\frac{7}{16}$ by $5\frac{15}{16}$.*

In centre, ruined temple in course of dismantling; blocks of marble, statues etc., around. Tent in foreground and figures. Sea in left distance.

Engraver's Proofs. (a) W.a.l. One touched by Turner. B. Another, completed. R. (b) "Eng'd by R. Brandard from a Drawing by J. M. W. Turner, R.A., 1835," in ital. writing, in centre. R., Mr. A. Wallis.

647. OKEHAMPTON. Date unknown.

Engraved by J. T. Willmore. $6\frac{3}{16}$ by $4\frac{3}{16}$.

A small Replica of No. 226 in 'England and Wales.'

In centre, in ital. writing, "Eng'd by J. T. Willmore from a Drawing by J. M. W. Turner R.A." One impression. R.

647a. GOTHIC BRIDGE OF EUDES, TOURS. Date unknown.

Engraved by H. Adlard. 10 $\frac{1}{8}$ by 5.

Ruined bridge over shallow stream on right. Cathedral in distance. Women washing clothes, and man with horses in foreground.

In centre, in Rom. type, "Engraved by H. Adlard." Title in ital. in English, French, and German. Pub. line, "Fisher, Son & Co., London & Paris." One impression. *BM.*

There is a very good chromolithograph of this subject (No. 863).

The Drawing belonged to the late Hon. R. G. Vivian.

647b. SEA-PIECE WITH FISHING-BOATS. (Open Etching.)
Date unknown.

Engraver unknown. 9 $\frac{11}{16}$ by 7 $\frac{5}{8}$.

Breezy sea. Row-boat in front with six fishermen; smacks to right; ship running before wind on left.

One impression, *BM.*; evidently a preliminary etching.

LXIIA

DOUBTFUL ENGRAVINGS

647c. A WATERFALL. (Vignette.) Open Etching. Date unknown.

Engraved by Salmon. 2 by 2 $\frac{1}{2}$.

Cascade in centre, a tree on either side; woods behind.

One impression. *T.* On the front in pencil, "Turner. Extremely scarce. Etch'd by Salmon"; on the back, "Waterfall. Plate Destroyed."

I greatly doubt if this plate is after Turner.

647d. ABBOTSFORD—PICNIC. (Vignette.) Date unknown.

Engraver unknown. 3 $\frac{1}{2}$ by 3 $\frac{1}{2}$.

Still reach of Tweed in centre, on which is boat with anglers. Abbotsford to left among trees. Picnic in foreground, with ladies, officers, and musicians. In front, book inscribed *Liber Studiorum*.

One impression. *R.* I incline to think this is after Turner.

647e. VIEW ON INDIAN COAST [?]. Date unknown.

Engraver unknown. 9 by 6.

Two curving bays separated by rocky promontory. Church and houses on right. Road in foreground with native woman, two goats and kid; tall pine and trees in centre.

One impression. *R.* No lettering. On back, Halsted the well-known Turner print-dealer, has written: "This according to Mr Griffith [Turner's agent] is the work of Turner. Unpublished and scarce." I am very doubtful however if the plate is after Turner; if it is, it may have been intended for 'White's Views in India' (LVII).

647f. TWO DOGS. (Vignette Etching.) Date unknown.

Said to have been etched by Turner. Circa $2\frac{3}{4}$ by $2\frac{3}{8}$.

Two dogs close together; one (left) lying with face in profile; the other coming towards spectator. Foxglove on left.

One impression, *BM.*; another (Heywood Hawkins Colln.), *Mr. Pollard*. On each of the above a pencil memorandum ascribes the work to J. M. W. Turner; that on Mr. Pollard's is signed "Emma Landseer." Nevertheless, I strongly doubt the attribution. The dogs are unlike any dogs of Turner's that I can recall, and the foxglove appears to me to lack his strong and characteristic treatment of foreground vegetation.

LXII_B

ENGRAVINGS WRONGLY ATTRIBUTED TO TURNER

THE CHEDDER [*sic*] CLIFFS. n.d.

Engraved by Molineux. 4 by $2\frac{5}{8}$.

EVENING IN ITALY. n.d.

Engraved by Smith. $3\frac{7}{8}$ by $2\frac{3}{4}$.

Both the above bear the name of Turner, but they are not after J. M. W. Turner. Some impressions of *The Cheddar Cliffs* have Bartlett's name as the artist. *Evening in Italy* is after Claude.

LONDON—BLACKFRIARS BRIDGE, etc. n.d.

Engraved by C. Pye. $4\frac{1}{8}$ by $2\frac{9}{16}$.

This and a few other similar small engravings of London and the Thames are after David Turner, who exhibited 1782-1801.

DAMON AND PYTHIAS. (Vignette.) 1837.

Engraved by F. Bacon. c. $3\frac{5}{8}$ by $2\frac{7}{8}$.

In 'The Book of Gems,' Vol. II, 1837. It is after F. C. Turner.

SUNRISE, OR THE SHEPHERD. (Vignette.) 1838.

Engraved by W. Miller. c. 3 by $3\frac{1}{2}$.

In 'The Book of Gems,' Vol. III, 1838. This charming little plate is after A. B. Johns. Turner's name was attached in error in the first edition, but was corrected in the later ones.

THE DROWNING SLAVE. (Vignette.) 1837.

Engraved by R. Brandard. $3\frac{5}{16}$ by $3\frac{3}{8}$.

In the General List, Vol. I, p. cv, this vignette is erroneously included (No. 633) amongst Turner's illustrations to 'Campbell's Poetical Works.' It is after G. Cattermole, and has no connection with Campbell.

Section C.—Large Line Engravings of Late Date; some on Copper and some on Steel

The large Line Engravings which follow, were mostly produced during Turner's later years, although in many instances they were taken from oil pictures which had been painted at earlier dates. At first the engravers continued to use copper, although by 1838 steel had quite displaced the softer metal for book illustrations. But with the large plates they dreaded the risk of failure after the time and labour which steel involved. Still more they dreaded the difficulties of correcting the faults which Turner's eagle eye would detect—let alone alterations from his own designs which he required, often at the last moment. Nor were they unreasonable, for the work on a large steel engraving was very tedious. Each one was usually at least two years in hand. But in the end steel triumphed, as it was bound to. The engravers got higher pay than for their work on copper, the publishers found that their plates yielded hundreds instead of tens of choice impressions, and—what is of more importance—the artistic quality of the engraving was, in my opinion, finer than before.

Some few of these large engravings are taken from the classical or mythological works of Turner which Ruskin—probably rightly—has called his “nonsense pictures.” These may never regain their former esteem, despite the fine workmanship which they often display. But when the present craze for Etchings and eighteenth-century *Genre* Prints—both often of most mediocre character—has subsided, as it inevitably will, the superb Line Engravings produced in France and England at the end of the eighteenth and the beginning of the nineteenth century, now utterly neglected, will once more be appreciated as they deserve.

LXIII

LARGE SINGLE PLATES. 1838—1852

(The initial C after Title signifies a copper plate; S, steel.)

[N.B.—Owing to there being virtually no complete collection of the Large Turner Plates in their different States available for reference and comparison, the descriptions of the States, etc. which follow, although I hope on the whole fairly accurate, may probably in some instances not cover every variation.]

648. THE GRAND CANAL, VENICE. C. 1838.

Engraved by W. Miller. $22\frac{7}{8}$ by $14\frac{3}{4}$.

Grand Canal in front; porch of Salute Church on right; Campanile on left. Many gondolas and boats, one hung with banners.

Engraver's Proofs. Left, "Painted by J. M. W. Turner, R.A."; right, "Engraved by William Miller, 1838"; below, on left, "Printed by R. Lloyd"; all in ital. Before Title and Pub. line.¹ BM., R.

First Pub. State. India. Art. names as above. In ital., "London, Published June 1, 1838, by Hodgson & Graves," etc. Before Title.

Second State. India. Title added in open caps, Dedn., Royal Arms, etc. Art. names and Pub. line in small caps.

Third State. Plain paper. Same lettering.

Fourth State. A line added in caps of Title.

The oil picture is in the Metropolitan Museum of New York. Mr. Algernon Graves possesses the Agreement made by his firm with Turner for the purchase of the copyright for £100.

¹ Ruskin in an interesting passage in 'Notes on his Turner Drawings,' 1878, alludes to an early Trial Proof of this plate, of which he says: "The sky especially is exquisite, and was, when Mr. Miller left it, nearly a facsimile of Turner's. The publisher of the plate however, thinking he knew better than either Turner or Mr. Miller what a sky should be, had it all burnished down to make it 'soft' and popular." He adds: "I have never seen but one proof of the plate in its original beauty." It has not been my good fortune to meet with this proof.

649. ANCIENT CARTHAGE — THE EMBARCATION OF
REGULUS. C. 1840.*Engraved by D. Wilson. 22½ by 15¼.*

Declining sun reflected in sea, high classical buildings and tall ships on either side. Boat on left with men rolling empty barrel. Crowd of women on shore on right.

Engraver's Proofs. Left, "Painted by J. M. W. Turner, R.A."; right, "Engraved by Daniel Wilson, 1840," in ital. N.o.l. *R.*

First Pub. State. India. At foot, "London, Published August 1st, 1840, by F. G. Moon, etc.," in ital. Before Title.

Second State. India. Title added on right, in large ital.

Third State. India. Art. names and Pub. line in small caps. Title in centre in open caps, Dedn., Arms, etc.

Fourth State. Plain paper. Same lettering.

Fifth State. Line in caps of Title.

Reprint. Pub. line altered to "Boys and Gambart, Feb. 15, 1853."

The oil picture is in the National Gallery.

650. MERCURY AND ARGUS. S. 1841.

Engraved by J. T. Willmore. 15¼ by 20⅝.

Bay in centre, with declining sun reflected. Castle on rock to right; pear-shaped tree below. Mercury and Argus seated by stream in foreground; Io, as a white heifer, on opposite bank.

Engraver's Proofs. (a) Early, unfinished. Left, "J. M. W. Turner, R.A."; right, "J. T. Willmore," in ital. writing. Rays round sun more distinct than later. N.o.l. *R.* (b) Completed. Same lettering.

First Pub. State. India. Left, "Painted by J. M. W. Turner, R.A."; right, "Engraved by J. T. Willmore." At foot, "London, Published May 1, 1839, by F. G. Moon" etc., in ital. Before Title. Some impressions have on right, "J. M. W. Turner's, R.A. 50 Proofs."

Second State. India. Title added in centre in open caps. Dedn. to Sir R. Peel, and Arms. Art. names in upright caps. Pub. line above Title, in leaning caps. Date Nov. 1, 1841.

Third State. Plain paper. Same lettering.

Fourth State. Line added in caps of Title.

Reprint. By T. Boys.

The oil picture is in the possession of Lord Strathcona and Mount Royal. There are many allusions to it in 'Modern Painters,' and Hamerton's remarks ('Life of Turner,' pp. 272-274) are interesting.

651. OXFORD FROM NORTH HINKSEY. S. 1841.

Engraved by E. Goodall. 18½ by 12¾.

Distant view of city. Hills in foreground on which are women reaping, and farmer on horseback. Two collegians approaching. Showery sky with rainbow to left.

Engraver's Proofs. In centre under plate-line, "Engraved by E. Goodall from a Drawing by J. M. W. Turner, R.A." in ital. N.o.l. One with instructions by Turner: "I must beg of you to be particular in filling in the lines in the Corn Sheaves. Do not cross them like [here sketch] but [another sketch], leaving bright bits, and if you can cut into the [sketch of ear of corn] ends without reducing the Light [here another ear] for a few . . . so much the better." R.

First Pub. State. India. Art. names and Pub. line in ital., "Published Jan^r. 1, 1841, by James Ryman, High Street, Oxford." Before Title.

Second State. India. Art. names and Pub. line in small caps. Title added in open caps.

Third State. Plain paper. Same lettering.

Fourth State. Line added in caps. of Title.

The Drawing was at Christie's in the Kennedy Sale in 1895. It was made by Turner whilst staying with Ryman. Two dons had followed him to watch him painting, and he put them into the picture.

652. DIDO AND ÆNEAS; THE MORNING OF THE CHASE. C. 1842.

Engraved by W. R. Smith. 20 $\frac{1}{4}$ by 16 $\frac{1}{8}$.

River in centre, with temples and buildings on either side. Bridge below trees in foreground, over which Dido, Æneas, and followers are passing. Many classical figures in front.

Engraver's Proofs. (a) W.a.l. One on which Turner has written: "I really fear the plate is giving way. The town looks so weak." R. (b) Completed. W.a.l. R. (c) Engraver's name in ital. writing. N.o.l.

First Pub. State. Left, "Painted by J. M. W. Turner, R.A."; right, "Engraved by W. R. Smith," in ital. At foot in small caps, "London, Published June 23rd, 1842, by Thomas Griffith,¹ Esq^r, 14 Waterloo Place, for J. M. W. Turner, R.A." Before Title.

Second State. India. Title added in centre in large caps with line inside, quotation from Virgil, etc., in ital., and dimensions of picture.

Third State. Plain paper. Same lettering.

Reprint. Pub. line altered to "Thomas Agnew & Sons, London, etc., March 1st, 1881." India and Plain paper.

The oil picture is in the National Gallery.

653. CALIGULA'S PALACE AND BRIDGE. C. 1842.

Engraved by E. Goodall. 24 $\frac{1}{4}$ by 15 $\frac{3}{4}$.

Classical buildings high on left above bay. Setting sun behind. Tall trees on right; many figures in foreground, some wading in shallow stream.

Engraver's Proofs. (a) W.a.l. Sails of three galleys on right close furled. R. (b) Sails of middle galley hanging loose. W.a.l. R. *First Pub. State.* Usually India. Art. names in ital. Pub. line as in No. 652. Before Title.

Second State. India. Title added in centre—"Caligula's Bridge"—in large caps with line inside; Latin quotn. below, and dimensions of picture.

Third State. Plain paper. Same lettering.

The oil picture is in the National Gallery. The late Mr. Goodall, R.A., told me that he remembered that after his father had com-

¹ Griffith was Turner's agent.

menced the engraving, it had to be heightened some inches, and his father employed an architect to draw the necessary alterations to the buildings. On seeing them, Turner said that more figures would now be required, and drew several men and animals loosely, in white chalk, on the picture. Goodall declared that he was quite unable to engrave from these slight sketches, and Turner accordingly drew the figures himself, in water-colour, on the picture.

654. ST. MARK'S PLACE, VENICE—JULIET AND HER NURSE. C. 1842.

Engraved by G. Hollis. 22 $\frac{1}{4}$ by 16 $\frac{5}{8}$.

The Piazza by moonlight, seen from roof of palace on right, on which are Juliet and Nurse. Procession below and crowds of figures. Rockets on right.

Engraver's Proofs. Left, "Painted by J. M. W. Turner, R.A." right, "Engr^d by G. Hollis," in ital. writing. N.o.l. R.

First Pub. State. India. Pub. line as in No. 652. Before Title.

Second State. India. Art. names in small caps. Title added in centre in large caps with line inside. Dedn. to Munro, Arms, and quotn. from Byron.

Third State. Plain paper. Same lettering.

The oil picture is in the possession of Col. O. H. Paine, of New York.

655. MERCURY AND HERSE. C. 1842.

Engraved by J. Cousen. 15 $\frac{1}{8}$ by 18 $\frac{1}{2}$.

Classical landscape with river in centre crossed by two bridges in mid-distance; seashore beyond. In foreground, Hersè heading procession; Mercury by altar under trees on right.

Engraver's Proofs. W.a.l. R.

First Pub. State. India. Art. names in ital. writing. Pub. line as in No. 652. Before Title.

Second State. India. Art. names in small caps. Title added in centre in large caps with line inside. Dedn. to Sir J. Swinburne, Arms, quotn. from Ovid, and Dimensions of Picture.

Third State. Plain paper. Same lettering.

Reprint. As No. 652.

The oil picture is in the collection of Lord Swaythling.

656. CROSSING THE BROOK. C. 1842.

Engraved by R. Brandard. 15 $\frac{1}{8}$ by 18 $\frac{1}{2}$.

In foreground, brook, in which girl, followed by dog, is wading; wide-stretching landscape beyond, with winding river. Archway on right under trees.

Engraver's Proofs. Left, "J. M. W. Turner, R.A." extremely faint; right, "R. Brandard, 1838"; in ital. writing. N.o.l. One, nearly finished. *R.*

First Pub. State. India. Pub. line added, as in No. 652. Before Title.

Second State. India. Art. names in small caps. Title added in centre in large caps with line inside; below, "Come along," etc., and dimensions.

Third State. Plain paper. Same lettering.

Reprint. As No. 652.

The oil picture is in the National Gallery. The scene is taken from the banks of the Tamar, near Plymouth. Thornbury (ed. 1877, pp. 143-152) gives many interesting details of the circumstances under which it was painted. See also Hamerton's 'Life of Turner,' pp. 151-153, and many references in 'Modern Painters.'

657. ANCIENT ITALY. C. 1842.

Engraved by J. T. Willmore. 23 $\frac{3}{4}$ by 17.

In centre, setting sun reflected down Tiber. Classical buildings high on left; below, Ovid hurried along to boat by soldiers. Figures, utensils, etc., in foreground.

Engraver's Proofs. (a) Early. Left, "Painted by J. M. W. Turner, Esq. R.A."; right, "Etched by J. T. Willmore," in ital. writing. N.o.l. One with sketch by Turner in margin for alteration in foreground. *R.* (b) Completed. Same lettering. *R.* (c) Title added in centre, in tall open caps. *N.B.*—*See passage italicized on opposite page.*

At this stage the copper-plate was sold by Moon to the "National Art Union." Before the latter commenced printing, they

took an electrotype matrix from which from time to time new plates were made as the old ones wore out—a practice common before “steel-facing” copper-plates was invented.

All the N.A.U.’s impressions were, I am informed, printed from these electrotypes, the original plate remaining intact. *The N.A.U. no doubt took a good many impressions which they sold as “Engraver’s Proofs”—some w.a.l., and others closely imitating the lettering of (c). The original Engraver’s Proofs can be distinguished by the words “Etched by” appearing before the engraver’s name.*

In 1844 Moon bought back the plate, and after once more printing “Engraver’s Proofs,” issued a new series of impressions bearing his name as publisher. Some years later the plate and its companion, No. 658, were again sold, this time to Messrs. Graves and Co. of Pall Mall, in whose possession they still remain. Mr. Algernon Graves tells me that he believes that on this occasion the original copper-plate was found by his father to be still virtually intact, as few if any impressions beyond the Trial Proofs had been taken from it, the electrotypes only having been used.

It will be readily understood that, owing to the number of hands through which the plate passed, and the changes in lettering at every stage, it is impossible to give descriptions accurately defining the “States”; those following must be regarded only as a rough guide.

- I. “*National Art Union*” impressions. Left, “Painted by J. M. W. Turner, Esq. R.A.”; right, “Engraved for M^r F. G. Moon by J. T. Willmore, A.R.A.” At foot, “London, Published January 2nd, [some have July 2nd] 1843, at the Office of the National Art Union, 26 Soho Square.” Some with and some without Title in open caps, Dedn. to Prince Albert, and Royal Arms.
- II. *Moon’s impressions.* Pub. line altered to “London, Published January 1844, by F. G. Moon, Printseller to Her Majesty,” etc.
- III. *Henry Graves and Co.’s impressions.* Pub. line altered to “Published by Henry Graves & Comp^y, Publishers to the Queen, July 1, 1856,” etc.

The oil picture was formerly in the Kirkman Hodgson Collection. See Ruskin’s references to it and its companion, *Modern Italy*, in ‘*Modern Painters*,’ vol. i, p. 131, and elsewhere.

Willmore’s engraving is so masterly that it goes far to atone for the many faults in the picture which Ruskin and others have pointed out.

658. MODERN ITALY. C. 1842.

Engraved by W. Miller. 24 by 17.

Reach of river in front with bathers; city on left bank and plain beyond. Wooded hills to right; below, procession of monks. Woman kneeling to monk in foreground.

Engraver's Proofs. (a) Left, "Painted by J. M. W. Turner, R.A."; right, "Etched by William Miller, 1840"; in ital. Title in centre in open caps $\frac{5}{16}$ in. high. (The later so-called "Proofs" have caps $\frac{6}{16}$ in. high.) N.o.l. On the margin Turner has written:

"You will see I have lowered the White Clouds and all the paper by Hor^l lines. If the chalked sky cannot be done I must advise the darkening of the left hand upper corner and gradually down, to get more gradation in the whole Sky. The whole of the paper excepting the Smoke and Road of the Campagna I have done by *Dots* and divided most of the light forms into 2 or more, and make it all more flat which gives more value to your front and middle work."

Round the foliage at the left corner is a pencil ring and the words: "Make this into a Bird's nest with Eggs." *R.*

(b) Same lettering and the following notes:

"I have sent you back this which you can reline[?] again for you have not carry'd out all my remarks, and I have touched the Sky differently from the last one, so that you have two ways for your guidance, this being touched with Chalk, the last with pencil. If you cannot do all the chalk by burnishing out, for fear of making the Sky rotten, then [use] the pencil'd one . . . the whole of the white paper must be taken away, but be sure you do not break it up into harsh parts, or bits of white or shadow—for it is now too heavy and not quiet enough, and takes away the value of your work below. The Horizon must be more blended together, in fact wholly lost in one tone over the Campagna, and you have a marked distinction of line and strength—marked 1 and 2, and leave 2 a light spot—perhaps you may be able to work these two remarks together for the Sky.

"Now for the rest of the Chalk below, viz., the Spray from the waterfall below the bridge and small church and wall, and the Rays—they will reline[?] you on this side of the plate, and I agree with you that some power [?] &c. strongly would help the foreground, but your work [is] too equally close to produce any decided markings, but you will find some try'd on the last proof for touches, and [on] this proof for breadth."

Other notes of less importance follow. *BM.*

(c) Later. "Etched by" altered to "Engraved by," and Date to 1842. The following notes:

"I agree with you all this part [referring to marks on foliage in left lower corner] wants fine lines between, but in the water I doubt it much. I do not think it looks so Silvery as at first, therefore beg to let it remain. The little I have done to it, fill in the way you propose. In regard to the printing, the

Sky looks perhaps better, but the distance and Castle is certainly cleared away too much.

"All beyond the front Trees, procession and [illeg.] I want the work quieter and not broken into forms. I take away forms, and you follow me not, but keep all the forms. Thus the foliage joins not with the [illeg.] and remains dotty or into two many parts all alike, and you get no tone or separation of one mass from the other. I do not want the last 3 or 4 figures to be known what they tread on, but a ray of less definite work or tone produced by filling in, but not in the Shadows. Make the Front touches broad and decidedly strong." *R.*

I have printed these instructions *in extenso*, to show once more the extraordinarily minute care which Turner bestowed on every detail of every plate. Still another letter of instructions to Miller is printed in Thornbury (ed. 1877, p. 170).

This plate followed the same course as its companion, *Ancient Italy*, and there is the same difficulty in defining its different stages. The rough distinctions given with No. 657 apply here also, except that the engraver is William Miller, and the Dedn. is to Queen Victoria.

The oil picture is in the Glasgow Corporation Gallery.

659. NEMI. S. 1842.

Engraved by R. Wallis. 13½ by 9¾.

Lake in centre enclosed by wooded hills. Town high on right. Figures and goats in foreground; white dog in water on right.

*Engraver's Proofs and First Pub. State. W.a.l. BM., R.*¹

N.B.—In the case of *Nemi* and *Oberwesel*, Turner forgot to make his usual claim for fifty proofs until after the 'Third State' had been printed. All the impressions in the Turner Sales of 1873-74, although w.a.l., were really late ones, the letters having been erased; traces of them can often be detected. With steel plates however, even the Third State is often good, as is the case here.

Second State. India. Art. names in upright caps. At foot, "London, Published June, 1842, for the Proprietor by T. G. March," etc. Before Title.

Third State. Title in centre in open caps.; Dedn. to B. G. Windus, Arms, etc.

Fourth State. Line in caps. of Title.

The Drawing was in the Fowler Sale at Christie's in 1899. It is referred to in 'Modern Painters' (vol. i, p. 263) and elsewhere.

This plate and the two following, appeared in 'Finden's Royal Gallery of British Art.'

¹ "JMWT, 1840," is inside the plate-line in all impressions.

660. OBERWESEL. S. 1842.

Engraved by J. T. Willmore. 13½ by 8¾.

Rhine in centre between hills; steamboat in distance. High foreground with town below, and vineyard on right with peasants, children etc.

Engraver's Proofs. (a) W.a.l. Not quite completed. *R.* (b) Engraver's name in centre in ital. writing, under plate-line. N.o.l. Completed.

First Pub. and Later States. As *Nemi*, except that Date is April 10, 1842, and Dedn. to B. G. Windus, Esq. There is a re-issue of 1844 with name of Hogarth in place of March.

The Drawing was in the possession of the late Mr. E. Steinkopff. See 'Modern Painters,' vol. i, pp. 263, 300.

661. THE OLD TÉMÉRAIRE. S. 1845.

Engraved by J. T. Willmore. 14½ by 11.

Broad reach of Thames near mouth; sun setting in glowing sky. To left, Téméraire towed by tug. Crescent moon.

Engraver's Proofs. (a) W.a.l. Very early. *R.* (b) Completed. W.a.l. *R.* (c) Engraver's name in ital. writing below plate-line. *B.*

First Pub. State. India. Ital. writing erased. Art. names to left and right in sm. caps. At foot, "London, Published 1845, by J. Hogarth," etc. Before Title.

Second State. India. Title added in centre in open caps.

Third State. Plain paper. Caps of Title filled up. Date 1846.

N.B.—A larger but much inferior plate of this subject (size 23½ by 16) was engraved by T. A. Prior in 1886.

The oil picture is in the National Gallery. Ruskin's allusions to it, with Sir E. T. Cook's notes (Ruskin, Library ed., vol. xiii, pp. 167-172), will be read with profound interest. See also Sir E. T. Cook's notes in his 'Handbook to the National Gallery,' vol. ii, pp. 613-616; also Thornbury, pp. 456-465.

662. EHRENBREITSTEIN. C. 1845.

Engraved by J. Pye. 15½ by 11.

Fortress high on left, town below, Rhine to right. Peasants by fountain in foreground. Moon rising on left.

Engraver's Proofs. (a) W.a.l. R. (b) Left, "J. M. W. Turner, R.A."; right, "John Pye, London, 1845," in ital. N.o.l. BM.
First Pub. State. India. Pub. line in ital., "London, Published March 2nd, 1846, by J. Hogarth," etc. Before Title.
Second State. India. Title added in open caps.
Third State. Plain paper.

The oil picture is in the possession of Mr. T. Brocklebank.

663. HEIDELBERG FROM THE OPPOSITE BANK OF THE
 NECKAR. S. 1846.

Engraved by T. A. Prior. 21 $\frac{1}{4}$ by 14 $\frac{9}{16}$.

Neckar in centre crossed by bridge on left. Town on opposite bank. Castle above on wooded hill. Students in foreground and women washing linen. Rainbow to left.

Engraver's Proofs. (a) W.a.l. Early. BM. (b) Nearly completed. W.a.l. Touched by Turner. R. (c) Completed. "T. A. Prior" in leaning caps on right. N.o.l. R.
Turner's Fifty Proofs. "1846" added after "Prior." N.o.l.
First Pub. State. India. In centre under plate-line, "Published by T. A. Prior, &c, June 1st, 1846." Before Title.
Second State. Title added in centre in open caps, and Turner's name on left.
Third State. Line in caps of Title.
Later States. Publisher's name altered; first to "A. H. Payne, Dresden," etc., and after to "H. Graves & Co." Usually very inferior.

The Drawing was in the Holland Sale at Christie's in 1908.

The late Mr. Prior told me that in 1840 he applied to Turner for a commission for engraving, and having been attracted by Heidelberg on a recent visit, he suggested that subject to Turner. The painter at first discouraged him, as his large engravings had not latterly been selling well, but on reflection he yielded and promptly made the *Heidelberg* Drawing from a sketch of Prior's, charging the latter 100 gs. for it. This Drawing Prior afterwards sold to Mr. Windus.

Turner was pleased with Prior's work and only "touched" the Proof once—a very unusual thing with him.

664. KILCHURN CASTLE, LOCH AWE. S. 1847.

Engraved by W. Miller. 20 $\frac{1}{8}$ by 13 $\frac{1}{8}$.

Loch to right; castle in centre; Ben Cruachan beyond. Highlanders and boats on right; cattle on shore on left.

Engraver's Proofs. Art. names in ital.; Title on left in ital. N.o.l. *BM., R.*

First Pub. State. India. Art. names in caps. Title in centre in large ital. Below, "Engraved exclusively for the Members of the Association for the Promotion of the Fine Arts in Scotland, 1847." At foot on left, "Proof."

Second State. Plain paper. "Proof" erased.

The Drawing was in Messrs. Agnew's Exhibition in 1904.

665. HASTINGS. S. 1851.

Engraved by R. Wallis. 23 $\frac{3}{8}$ by 15 $\frac{5}{8}$.

Tossing sea in front with many fishing-boats. Town beyond in dip between cliffs; castle ruins high on left. Large buoy on left.

Engraver's Proofs. (a) Art. names in ital. writing. N.o.l. *R.* (b) Art. names in sm. caps; "1851" after "Wallis." N.o.l. Before Printsellers' Association stamp.¹ Lights much heightened throughout. *R.*

N.B.—*False Proofs of this plate and the next, with no lettering,*

¹ 'The Printsellers' Association' was formed about this time to prevent the manufacture of spurious Proofs, which had of late years become a scandal. The Association bound itself to deal in future only in the engravings published by its members, and to require each member, when he published a plate, to declare the number of Proofs which he intended to issue; this number he might not afterwards exceed. The Association's stamp was affixed on the margin of all such Proofs, on the left hand or the right according to the order of the issue.

The Association was a success so far as it went, and it continues, I believe, to the present day. But it does not prevent (as in this instance) a worn plate being sold to an outside publisher who may reprint it without any lettering. No doubt such "False Proofs" can always be detected by the absence of the P.A. stamp, but every purchaser is not aware of that.

are frequently to be met with. They are late and altogether inferior. See footnote on p. 344.

First Pub. State. India. Art. names etc. as (b). N.o.l. The stamp of 'The Printsellers' Association' in left margin.

Second State. India. Before Title. Dedn. to C. Sackville Bale. At foot, "London, Published Nov^r 1 1851 by E. Gambart & Co," etc. P.A. stamp on right.

Third State. India. Title added in open caps. P.A. stamp on right.

Fourth State. Plain paper. Line in caps of Title. No stamp.

The Drawing was in the Holland Sale at Christie's in 1908.

The late Mr. Gambart, who published this plate and its companion following, told me that he had great difficulty in getting Turner to "touch" the Proofs, as he was then (1851) very ill, and did not wish anyone to know where he was living—viz., at Mrs. Booth's cottage facing the river at Chelsea, where he died. Ill as he was, he stipulated through a relation who conducted the negotiations for him, that he should be paid his usual fee for "touching" the Proof, and also that he should receive the usual fifty Artist's Proofs. These Mr. Gambart was compelled to refuse, as he had pledged himself to publish no more than that number in all, and had accepted subscriptions on that understanding. Turner finally consented to "touch" two advanced Proofs on receipt of his fee, but when they were brought to him he was too ill to undertake it. He expressed himself, however, as much pleased with the work of the engravers of both plates, and told Gambart that he might publish them as they were if he could not wait until he was better; he still stipulated, however, for his fifty Proofs. Turner died before the engravings could be issued.

666. DOVER. S. 1851.

Engraved by J. T. Willmore. 23½ by 16.

Tossing sea in front; cliffs behind with castle on top. Steam-packet arriving at pier on right. Fishing-boats in left foreground. Buoy on right. Storm approaching.

Engraver's Proofs. W.a.l. R.

N.B.—See note to preceding plate as to "False Proofs."

First Pub. and Later States. As No. 665, except that the Dedn. is to J. Dillon, and one or two other trifling differences.

The Drawing is in the possession of Mrs. Kimball, of Boston, U.S.A.

667. FETCHAM PARK. S. 1851.

Engraved by J. T. Willmore. 16 by 3 $\frac{3}{8}$.

Long narrow strip of level country. White house in mid-distance, seen between trees. Men ploughing in left foreground.

First Pub. State. W.a.l. P.A. stamp on left.

Second State. Title added in centre, and art. names in caps. N.o.l.

Third State. At foot, "London, Published Feb., 1851, by E. Gambart & Co."

This plate was afterwards cut down from the left, as far as the white horse; probably to be used as a book illustration.

The Drawing was lent by Dr. Monro to W. Cooke's Gallery in 1823, and described as "an early example." I have never seen it.

668. See 677*a post*.

669. THE RHINE—OSTERSPEY AND FELTZEN. S. 1852.

Engraved by W. Miller. 11 $\frac{3}{8}$ by 7 $\frac{1}{4}$.

Rhine on right in deep shadow; rainbow overhead. Road in foreground with peasants and dog in sunlight.

Engraver's Proofs. Art. names in ital. N.o.l. Before P.A. stamp. B.M., R., Ward.

First Pub. State. India. Before Title. P.A. stamp added on left.

Second State. India. Title added on left in large ital. Below, "Published for the Proprietor by D. T. White," etc. P.A. stamp on right.

Third State. Title in centre. No stamp.

670. THE RHINE—NEUWIED AND WEISSENTHURM. S. 1852.

Engraved by R. Brandard. 11 $\frac{3}{8}$ by 7 $\frac{1}{4}$.

Long reach of Rhine, which disappears through gap in hills in distance. Sailing barge on right. Sportsman and dog among reeds on left.

Engraver's Proofs. In centre under plate-line, "Etch^d by Rob^t Brandard from a Drawing by J. M. W. Turner, R.A., 1852," in ital. writing. N.o.l. Nearly completed. R.

First Pub. State. India. "Etch^d" altered to "Eng^d." N.o.l. P.A. stamp on left.

Second State. India. Art. names to left and right; date 1853.

Before Title. P.A. stamp on right.

Third State. Title added on left. P.A. stamp on right.

Fourth State. Title in centre. No stamp.

The Drawing is in the National Gallery of Scotland (Vaughan Bequest). Another, slightly smaller, was in the Farnley Collection, and is now (1912) in the possession of Messrs. Agnew.

Section D.—Line Engravings on Steel executed after Turner's death, mainly by Engravers who had worked under him.

LXIV

SINGLE STEEL PLATES—1853-1874

The first three engravings in this Section are believed to have been projected with Turner's approval, but they were not completed until a year or two after his death, and their execution was not supervised by him.

The remaining plates were commissioned by various publishers at different periods after Turner's death. Nearly all were executed by his old engravers, who had been trained by long experience to understand his aims and methods; the majority consequently are of high character and deserve to be placed with the rest of the engraved work of Turner.

671. LAKE OF LUCERNE. 1854.

Engraved by R. Wallis. 18 $\frac{3}{4}$ by 11 $\frac{1}{2}$.

Bend of Lake round cliffs of Seelisberg, seen from above Brünnen. Steamer approaching on left.

Engraver's Proofs. W.a.l. Before P.A. stamp. *R.*

First Pub. State. India. W.a.l. P.A. stamp on left.

Second State. India. Art. names added. In centre, under plate-line, "London, Published May 27, 1854 by H. Graves & Co," etc. Before Title. P.A. stamp on right.

Third State. India. Title added in centre in large ital. P.A. stamp on right.

Fourth State. India. Title in open caps. Dedn. to B. G. Windus. P.A. stamp on right.

Later States. New York Publishers' names added. No P.A. stamp.

The Drawing, made in 1845 for Mr. Windus, is believed to be in the possession of Mrs. Williams. The engraving is extremely beautiful.

672. ZURICH. 1854.

Engraved by T. A. Prior. 19 $\frac{1}{8}$ by 11 $\frac{3}{4}$.

Panoramic view. Town on either side with bridge in centre. Setting sun reflected down lake and river. Large crowds of figures in foreground.

Engraver's Proofs, etc. As its companion *Lucerne*, No. 671, in all particulars.

The Drawing was in the Tatham Sale at Christie's in 1908.

673. TEMPLE OF MINERVA SUNIAS, CAPE COLONNA. 1854.

Engraved by J. T. Willmore. 23 $\frac{1}{4}$ by 15 $\frac{1}{8}$.

Moonlight. Ruins of temple on promontory to right above sea. Sculptured fragments in foreground, amongst which are wolves.

Engraver's Proofs. W.a.l. BM., R.

Pub. State. Art. names in caps. Title in centre in open caps.

Below, "Engraved exclusively for the Members of the Association for the Promotion of the Fine Arts in Scotland for the year 1854."

The Drawing was lent to the Exhibition of Old Masters at the R.A. in 1887 by C. H. L. Woodd, Esq.

674. VENICE—THE PIAZZETTA. 1854.

Engraved by W. Miller. 9 $\frac{3}{8}$ by 12 (arched top).

The corner of the Piazzetta, with the Doge's Palace on the left; the two columns on the right. Grand Canal beyond.

Engraver's Proofs. Art names in ital. N.o.l. Before P.A. stamp. BM.

First Pub. State. India. Art. names in ital. N.o.l. P.A. stamp on left.

Second State. Title added in open caps. At foot, "Published 2nd October, 1854, by David Thomas White," etc. P.A. stamp on right.

The Drawing is believed to be in the collection of the late Sir Donald Currie, Bart. A small oil picture of the same subject was at Christie's in March 1912, and is said to have belonged at one time to Mr. B. G. Windus, for whom the engraving was made.

675. THE SHIPWRECK. 1853.

Engraved by J. Burnet. 31 $\frac{3}{8}$ by 22.

Storm at sea. On right, large ship on beam-ends. Boats rescuing crew.

Engraver's Proofs. W.a.l. Before P.A. stamp.

First Pub. State. India. W.a.l. P.A. stamp on left.

Second State. India. Art. names in caps. At foot, "Henry Graves & Co" etc. Before Title. P.A. stamp on right.

Third State. Plain paper. Title in open caps. No P.A. stamp.

The well-known oil picture is in the National Gallery. It is also the subject of Nos. 694, 751, and 828.

676. DUTCH FISHING BOATS. 1853.

Engraved by J. Burnet. 31 $\frac{1}{4}$ by 21 $\frac{3}{4}$.

Tossing sea; fishing boats in centre. Men-of-war at anchor in distance to right; flat coast beyond. Storm approaching.

Engraver's Proofs, etc. As its companion, No. 675, in all particulars.

The oil picture is in the possession of the Earl of Ellesmere. It is also the subject of Nos. 78, 691, and 777.

This plate and the preceding, although coarser in execution than the work of Turner's regular engravers, are nevertheless effective.

677. THE GOLDEN BOUGH. 1856.

Engraved by J. T. Willmore. 23 $\frac{1}{8}$ by 15.

Classical landscape. Lake Avernus in hollow in centre, below wooded banks. Nymphs dancing in foreground; the Sibyl approaching on left. Tall pines on each side.

Engraver's Proofs. W.a.l. Before P.A. stamp. *R.*

First Pub. State. India. W.a.l. P.A. stamp on left.

Second State. India. Art. names. In centre, below plate-line,
"London, Published by H. Graves & Co, Jan. 1, 1856," etc.
Before Title. P.A. stamp on right.

Third State. Title added in centre in open caps. P.A. stamp on right.

Later State. New York Publisher's name at foot. No stamp.

The oil picture is in the National Gallery.

677a. VENICE—BELLINI'S PICTURES BEING CONVEYED
TO THE CHURCH OF THE REDENTORE. 1858.

[*N.B.*—In the General List of Turner Engravings, Vol. I, p. cvi, this plate is numbered 668.]

Engraved by J. T. Willmore. 24 by 15 $\frac{1}{4}$.

The Giudecca, with crowded gondolas and boats, *en fête*; one in centre with tall mast and flags, from which pictures are being conveyed to the Redentore Church on right.

Engraver's Proofs. W.a.l. *BM.*

First Pub. State. India. Art. names in ital. Right, "Art Union of London, 1858." Before Title.

Second State. Plain paper. Art. names in caps. Title in centre in open caps.

The oil picture is in the possession of Mr. J. Pierpont Morgan.

678. BATTLE OF TRAFALGAR, NELSON'S SHIP. 1858.

Engraved by J. Burnet. 31 $\frac{3}{4}$ by 22.

The Victory in centre, engaged with sinking French ship on right. Crowded boats in front rescuing seamen.

Engraver's Proofs, etc. As Nos. 675 and 676.

The oil picture is at Greenwich Hospital.

679. THE APPROACH TO VENICE. 1859.

Engraved by Robert Wallis. 23 $\frac{5}{16}$ by 15 $\frac{9}{16}$.

[N.B.—In the List in Vol. i, p. cvii, the engraver's name is erroneously given as J. T. Willmore.]

Venice in distance on horizon, seen from Lagoon. Sunset sky; full moon rising on left. Many gondolas in foreground.

Engraver's Proofs. W.a.l. Mr. A. Wallis has an interesting series of Trial Proofs.

Remarque Proofs. W.a.l. (a) Double-headed eagle on white flag on left. Usually without P.A. stamp. R. (b) Eagle removed and flag plain. Two or three impressions only were taken.

First Pub. State. India. Lion of St. Mark on flag, in place of eagle. At top, on right, "Published by Henry Graves & Co., May 11th, 1859," etc. N.o.l. P.A. stamp on left.

Second State. Pub. line in centre below plate-line. Before Title. P.A. stamp on right.

Third State. Title added in open caps. Dedn. to Joseph Gillott, Arms, etc. P.A. stamp on right.

Fourth State. A line added in caps of Title. No stamp.

Reprint. About 1894 the plate was sold to the Royal Institute of Painters for their Art Union. The impressions issued by them are:

(1) India. Title on right, in large ital. No Pub. line.

(2) Plain paper. Title *low in centre, in caps smaller than Fourth State*, and with line in them. No Pub. line.

I am informed that the plate is still in fair condition and in use.

The oil picture is in the possession of Lord Glenconner.

680. ITALY—CHILDE HAROLD'S PILGRIMAGE. 1861.

Engraved by J. T. Willmore. 26 by 15 $\frac{3}{4}$.

Italian landscape. Bend of river in centre; bridge to right. Ruined temples on hill to left. Figures in foreground, some dancing. Stone pine on left.

Engraver's Proofs. W.a.l. One, completed except lights not fully burnished. R.

First Pub. State. India. Art. names in ital. On right, "Art Union of London, 1861," in ital.; left, "Printed by M^cQueen." Before Title.

Second State. Plain paper. Art. names in caps. Title added in centre in open caps.

Third State. Printer's name removed.

The oil picture is in the National Gallery.

681. THE BELL ROCK LIGHTHOUSE. 1862.

Engraved by W. Miller. 18 by 12 $\frac{1}{4}$.

Lighthouse in thunderstorm, sea breaking over it. Smack on left.

Engraver's Proofs. Left, "J. M. W. Turner, R.A. 1818"; right, "William Miller, 1862"; below, "Bell Rock Lighthouse"; all in ital. writing. Forked lightning on left. *R.*

First Pub. State. India. W.a.l. Broad flash in place of forked lightning. P.A. stamp on left.

Second State. India. Pub. line at top on right, "May, 1864. London, Published by H. Graves & Co," etc., and "W. Miller," etc. Before Title. P.A. stamp on left.

Third State. Plain paper. Date is now after Miller's name. Title added, and Dedn. to "Commissioners of Northern Lighthouses." P.A. stamp on right.

Taken from the same Drawing as No. 201.

682. THE STRAITS OF DOVER. 1863.

Engraved by W. Chapman. 21 $\frac{3}{4}$ by 15 $\frac{1}{2}$.

White cliffs to right, with South Foreland lighthouses; Castle in dip to left. Stiff breeze, with many craft in front. Light breaking through stormy sky.

First Pub. State. India. At top, on left, "London, Published Jan' 7, 1863, by J. H. Gladwell"; on right the same, with "Henry Graves & Co." substituted; both in ital. writing. N.o.l. P.A. stamp on left.

Second State. India. Art. names in caps. Pub. lines below plate. Before Title. P.A. stamp on right.

Third State. India. Title added in centre in large ital. P.A. stamp on right.

Fourth State. Plain paper. Down strokes of Title thickened. No stamp.

Both this plate and No. 221 are taken from the Drawing in the possession of Mr. E. Nettlefold.

683. DIDO BUILDING CARTHAGE. 1863.

Engraved by T. A. Prior. 24½ by 16½.

High classical buildings on either side of inlet of sea, down which sun is reflected. Wooded cliffs on right. Dido at head of council on quay to left. In foreground, boys sailing toy boat.

Engraver's Proofs. W.a.l. (a) Sail of toy boat white. (b) Sail black.

First Pub. State. India. Sail black. At top, on right, in ital. writing, "London, Published Aug. 1st, 1863, by H. Graves & Co," etc. N.o.l. P.A. stamp on left.

Second State. India. Art. names in caps. Pub. line in centre below plate-line. Before Title. P.A. stamp on right.

Third State. "Carthage" added on right in ital. P.A. stamp on right.

Fourth State. Plain paper. Title in centre in caps. No stamp.

The oil picture is in the National Gallery.

684. ST. MICHAEL'S MOUNT. 1866.

Engraved by W. Miller. 15¾ by 12½.

Mount in centre, in sunlight. Sea to right. Wet sands in front, with fisherwomen on left.

The only State known to me has under plate-line, "London, Published May 1st, 1866, by J. Noseda," etc., in ital. writing. N.o.l. R.

The oil picture is in the Victoria and Albert Museum (Sheepshanks bequest). It was engraved also by J. Cousen for the 'Art Journal,' and his plate appeared in the first edition of the 'Turner Gallery.'

685. THE SUN RISING IN A MIST. 1874.

Engraved by W. Chapman and T. A. Prior. 21½ by 16½.

Calm sea with hazy sunrise reflected. Many fishing boats; one on shore to right against pier; men and women unloading fish on beach.

Engraver's Proofs. W.a.l. R.

First Pub. State. India. At top, "Published July 1st, 1874, by H. Graves & Co," etc. N.o.l. P.A. stamp on left.

Second State. India. Pub. line in centre below plate-line. Art. names. Before Title. P.A. stamp on right.

Third State. India. Title added on right in large ital. P.A. stamp on right.

Fourth State. Title in centre in open caps. No stamp.

Fifth State. A line in caps.

The oil picture is in the National Gallery.

686. THE BAY OF BAŁE—APOLLO AND THE SIBYL.
1873.

Engraved by T. A. Prior. $24\frac{1}{8}$ by $15\frac{5}{8}$.

Bay in centre; ruins along rocky coast on each side. Apollo and Sibyl in left foreground; two tall stone pines on right.

First Pub. State. India. At top, "London, Published Oct. 14th, 1873, by Henry Graves & Co," etc. Below plate-line on right, "T. A. Prior, 1872" (very faint). N.o.l. P.A. stamp on left.

Second State. India. Pub. line below plate-line. "T. A. Prior, 1872" omitted. Art. names to left and right. Before Title. P.A. stamp on right.

Third State. India. Title added on right in large ital. P.A. stamp on right.

Fourth State. Title in centre in open caps. No stamp.

This very inferior engraving is hardly worthy a place among the engraved work of Turner.

The oil picture is in the National Gallery.

687. *In the 'General List' in Vol. I, p. cvii, this No. is given erroneously as "Wreck off Hastings." The latter title belongs to No. 740 in the 'Turner Gallery.'*

688. FARNE ISLAND—SHIPWRECK. Unpublished.

Engraved by J. T. Willmore. $9\frac{1}{8}$ by $6\frac{3}{8}$.

Rocky coast on left with ruined castle or church, and spire [?] beyond. Stormy sea, with ship on beam-ends by rocks.

This plate, I believe, was engraved about 1860 by Willmore for Halsted, the well-known Turner print-dealer. Ruskin touched the Proofs. All impressions are w.a.l. *BM. R.*

Taken from a small picture (or varnished drawing) in the possession of Messrs. Wallis of the French Gallery.

689. ILFRACOMBE. Unpublished.

Engraved by W. Chapman. 14½ by 9¼.

This is an enlarged copy of No. 105 of the 'Southern Coast.' All impressions are w.a.l. *R.*

LXV

'THE TURNER GALLERY,' 1859—1861

This well-known work was not produced until nearly ten years after Turner's death, but the plates were mainly executed by engravers who had worked under him. Although the absence of his directing and controlling hand is constantly evident—especially in the lack of accent and distinction—yet, in the early issues, many plates are of great beauty, and the work as a whole is valuable to Turner students.

Unfortunately the publishers continued to print and reprint impressions long after they had lost their beauty. They added moreover to the original sixty subjects about sixty others from Turner's 'Southern Coast,' 'Richmondshire,' etc., the copper-plates of which had been worn out many years before, also a few from the 'Art Journal.' Some of these worthless "Reprint" editions appeared as recently as 1880-1890.

I have not attempted to give details as to the "States" of the 'Turner Gallery,' but the various issues are briefly described below. The original sixty subjects were taken mainly from well-known oil pictures in the National Gallery.

(1) *Original Edition, 1859-1861:*

Artists' Proofs. India. Elephant folio. W.a.l.

N.B.—*It should be observed that "Proofs," also w.a.l., were taken for the 1875 edition, as well as for later ones. The 1875 Proofs are mostly very good.*

India Proofs. Royal folio. Title in centre, engraver's name above it. Below, "London, James S. Virtue."

(2) *Chatto and Windus Edition, 1875 (see note above):*

Artists' Proofs. India. Elephant folio. W.a.l.

India Proofs. Royal folio. Title and engraver's name in centre. No Pub. line.

In the prospectus of this Edition, the publishers claim that the impressions were for the first time printed from the original plates, electrotypes having been used for the Original Edition. Certainly they are very good. In one or two instances, the plates of the Original Edition have been replaced by others which had previously appeared in the 'Art Journal,' or the 'Vernon Gallery'; but the total number (sixty) remains the same.

(3) *Various Later Editions:*

On Plain paper. Art. names to left and right. The original plates, by this time mostly very worn, have at foot, "London, Virtue & Co., Limited." The added plates (also very worn) are often without a Pub. line. The latest editions contain about a hundred and twenty plates—many of them mere wrecks.

NO.	SUBJECT.	SIZE.	ENGRAVER.
690	Portrait of Turner	$4\frac{3}{4} \times 5\frac{1}{8}$	W. Holl
691	Dutch Boats in a Gale	$10\frac{7}{8} \times 7\frac{1}{4}$	J. C. Armytage
692	Calais Pier	$9\frac{3}{4} \times 6\frac{3}{4}$	J. Cousen
693	Fishing Boats; a Coast Scene ...	$9\frac{3}{4} \times 7$	J. Cousen
694	The Shipwreck	$9\frac{3}{4} \times 6\frac{5}{8}$	W. Miller
695	The Goddess of Discord in the Garden of the Hesperides	$10\frac{1}{2} \times 7\frac{1}{4}$	T. A. Prior
696	The Blacksmith's Shop	$10\frac{3}{8} \times 7\frac{1}{4}$	C. W. Sharpe
*696a	The Sun Rising in a Mist	$10\frac{1}{4} \times 7\frac{3}{4}$	J. C. Armytage
697	The Death of Nelson	$10\frac{1}{8} \times 7\frac{3}{16}$	J. B. Allen
698	The Battle of Trafalgar	$10\frac{1}{4} \times 7\frac{1}{8}$	W. Miller
699	Spithead	$10\frac{3}{8} \times 7\frac{7}{16}$	W. Miller
700	Abingdon	$9\frac{1}{8} \times 7\frac{1}{8}$	J. Cousen
†701	On the Thames ('Art Journal,' 1854)	$11\frac{1}{8} \times 6\frac{1}{2}$	R. Wallis
702	Apollo killing the Python	$10\frac{3}{8} \times 6\frac{1}{2}$	L. Stocks
703	Snowstorm: Hannibal Crossing the Alps	$9\frac{1}{8} \times 6\frac{1}{8}$	J. Cousen
704	A Frosty Morning—Sunrise	$10\frac{3}{8} \times 6\frac{5}{8}$	R. Brandard
705	Dido and Æneas: the Morning of the Chase	$10\frac{3}{8} \times 6\frac{7}{8}$	J. T. Willmore

* These plates are in the First Edition, but are omitted from that of 1875; they reappear in later editions.

† These plates are taken from the 'Art Journal' or the 'Vernon Gallery,' and do not appear in the 'Turner Gallery' until the edition of 1875.

NO.	SUBJECT.	SIZE.	ENGRAVER.
706	Bligh Sand	$10\frac{1}{8} \times 7\frac{3}{4}$	R. Brandard
707	Crossing the Brook	$8\frac{1}{2} \times 10\frac{7}{16}$	W. Richardson
708	Dido Building Carthage	$10\frac{1}{2} \times 7\frac{1}{16}$	E. Goodall
709	The Temple of Jupiter Panhellenius, Egina	$10\frac{3}{8} \times 6\frac{3}{4}$	J. B. Allen
710	The Decline of the Carthaginian Empire	$9\frac{1}{2} \times 6\frac{1}{2}$	J. B. Allen
711	Entrance of the Meuse	$10\frac{7}{16} \times 7\frac{1}{16}$	R. Wallis
712	View of Cologne from the River ...	$10\frac{7}{8} \times 7\frac{1}{2}$	A. Willmore
†713	Norham Castle ('Art Journal,' 1870)	$10 \times 7\frac{1}{16}$	W. Chapman
714	Rome from the Vatican	$10\frac{5}{16} \times 5\frac{5}{8}$	A. Willmore
715	Rome: the Arch of Titus	$9\frac{7}{8} \times 6\frac{1}{16}$	E. Challis
716	The Bay of Baia—Apollo and the Sibyl... ..	$10\frac{1}{4} \times 6\frac{3}{8}$	R. Brandard
717	Fishing Boats off Calais	$9\frac{1}{16} \times 6\frac{3}{8}$	J. Cousen
718	Petworth Park	$11\frac{1}{16} \times 5\frac{3}{8}$	J. Cousen
719	The Chain Pier, Brighton	$11\frac{5}{16} \times 5\frac{1}{2}$	R. Wallis
720	The Birdcage: Scene from Boccaccio	$7\frac{3}{8} \times 10$	C. H. Jeens
721	Ulysses Deriding Polyphemus ...	$10\frac{7}{16} \times 6\frac{1}{16}$	E. Goodall
722	The Loretto Necklace	$9\frac{1}{16} \times 6\frac{1}{16}$	C. Cousen
723	Regulus Leaving Carthage	$10\frac{9}{16} \times 7\frac{1}{8}$	S. Bradshaw
724	View of Orvieto	$10\frac{1}{2} \times 7\frac{1}{4}$	S. Bradshaw
725	Caligula's Palace and Bridge ...	$10\frac{7}{8} \times 6\frac{1}{8}$	E. Goodall
726	Vessel in Distress off Yarmouth ...	$10\frac{3}{16} \times 7\frac{3}{8}$	R. Brandard
727	Italy: Childe Harold's Pilgrimage	$10\frac{1}{8} \times 6\frac{3}{8}$	J. T. Willmore
*727a	St. Michael's Mount	$9\frac{3}{4} \times 7\frac{1}{8}$	J. Cousen
728	Line-Fishing off Hastings	$10\frac{1}{16} \times 7\frac{1}{8}$	W. Miller
†729	The Grand Canal, Venice ('Vernon Gallery,' 1850)	$10\frac{5}{8} \times 6\frac{7}{8}$	R. Brandard
*729a	Ehrenbreitstein	$9\frac{1}{2} \times 6\frac{7}{8}$	J. Cousen
†730	Venice: the Dogana ('Vernon Gal- lery,' 1849)	$10 \times 6\frac{9}{16}$	J. T. Willmore
†731	The Golden Bough—Lake Avernus ('Vernon Gallery,' 1851)	$10 \times 6\frac{3}{8}$	T. A. Prior
732	Heidelberg Castle in the Olden Time	$10\frac{7}{16} \times 6\frac{3}{8}$	T. A. Prior
733	Mercury and Argus	$7\frac{3}{8} \times 10$	J. T. Willmore
734	Apollo and Daphne	$10\frac{9}{16} \times 5\frac{5}{8}$	E. Brandard
*734a	The Parting of Hero and Leander...	$10\frac{5}{8} \times 6\frac{7}{16}$	S. Bradshaw
735	Ancient Italy	$9\frac{1}{8} \times 7\frac{3}{16}$	J. T. Willmore
736	Modern Italy	$10\frac{5}{16} \times 7\frac{3}{16}$	W. Miller
737	Phryne going to the Bath as Venus	$7\frac{3}{8} \times 8\frac{1}{16}$	J. B. Allen

* These plates are in the First Edition, but are omitted from that of 1875; they reappear in later editions.

† These plates are taken from the 'Art Journal' or the 'Vernon Gallery,' and do not appear in the 'Turner Gallery' until the edition of 1875.

NO.	SUBJECT.	SIZE.	ENGRAVER.
738	The Fighting Téméraire	$10\frac{1}{8} \times 7$	J. T. Willmore
*738a	Ancient Rome	$10\frac{1}{2} \times 7\frac{3}{4}$	A. Willmore
†739	The Prince of Orange landing at Torbay ('Vernon Gallery,' 1852)	$9\frac{1}{16} \times 7\frac{3}{16}$	W. Miller
†740	Wreck off Hastings ('Art Journal,' 1866)... ..	$11\frac{1}{16} \times 7\frac{1}{2}$	W. Miller
741	Bacchus and Ariadne (<i>circular</i>) ...	$8\frac{5}{8}$ Diam.	C. Cousen
742	Venice: the Bridge of Sighs	$10\frac{3}{8} \times 6\frac{1}{5}$	J. C. Armytage
743	Venice from the Canal of the Giudecca	$10\frac{3}{8} \times 7$	E. Brandard
744	Peace: Burial at Sea	$7\frac{1}{16} \times 7\frac{1}{16}$	J. Cousen
745	Snowstorm: Steamboat off a Harbour	$10\frac{1}{8} \times 7\frac{1}{2}$	R. Brandard
746	The Opening of the Walhalla... ..	$10\frac{1}{8} \times 5\frac{3}{4}$	C. Cousen
747	Approach to Venice	$10\frac{1}{16} \times 6\frac{7}{8}$	J. C. Armytage
748	Rain, Steam, and Speed	$10\frac{1}{16} \times 7\frac{9}{16}$	R. Brandard
749	The Lake of Lucerne	$10 \times 6\frac{1}{8}$	R. Wallis
750	Whalers	$10\frac{3}{16} \times 7\frac{7}{16}$	R. Brandard
*750a	A Fire at Sea	$9\frac{3}{4} \times 7\frac{3}{8}$	J. Cousen

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PART II.—MEZZOTINTS

I have already (Vol. I, Intro., pp. xlii-xlv) spoken of Turner's use of the Mezzotint process for Engraving, and of its advantages and disadvantages as compared with Line Engraving.

His first Mezzotint plate was a very important one, on a large scale—I refer to the well-known *Shipwreck* of 1807 (No. 751). Here he was fortunate in his engraver—Charles Turner, afterwards A.R.A., his namesake (but not relative)—whose pecuniary venture the plate was. *The Shipwreck* was at once recognized and is still regarded as a masterpiece of engraving, and its success led Turner in the same year to entrust to the same hands the engraving in Mezzotint of his famous 'Liber Studiorum.' A previous experiment with Aquatint for that work had shown him that the latter process, although quicker and cheaper, would not give him the qualities in engraving which he required.

The 'Liber Studiorum,' from causes upon which I have dwelt at length elsewhere,¹ came to an end in 1819, and Turner, then busily employed in working for the engravers, returned to Line Engraving. A few years later, steel plates took the place of copper for all classes of engraving, and in 1823-1827 Turner's 'Rivers of England,' a charming series of Mezzotints, were published, all of them on steel. At the start, the harder metal baffled the engravers, probably owing to defects in its manufacture, and one or two plates had to be cancelled; eventually, however, all difficulties were overcome. The 'Rivers' were followed in 1826 by 'The Ports of England.' These were unsuccessful at their first issue, but they were published later as 'The Harbours of England,' and under that name were immortalized by what has been well described as the finest writing on the sea in the English language—it need hardly be said, from the hand of Ruskin.

Other less important Mezzotints followed, including some large plates such as the *Field of Waterloo* and others, most of which

¹ See 'Turner's Liber Studiorum, a Description and a Catalogue,' 2nd ed., Macmillan, 1906.

were dismal failures. The process is no doubt always in danger of being too *black* for landscape. The magnificent *Calais Pier*, which would have rivalled if not surpassed *The Shipwreck*, was unfortunately left unfinished, owing to a quarrel between Turner and the engraver, Lupton, over alterations in the plate.

With the beautiful and mysterious so-called 'Sequels to the *Liber Studiorum*' (see Introduction, Vol. I, p. xlv) Turner's connection with Mezzotint engraving may be said to have ended.

I

751. A SHIPWRECK (Single Plate). Copper. 1807.

Engraved by Charles Turner. 32 $\frac{3}{8}$ by 23 $\frac{5}{8}$.

Storm at sea. Wrecked ship on beam-ends in distance on right. In front, sailing and rowing boats rescuing crew.

Engraver's Proofs. (a) Early, unfinished. B. (b) Nearly completed. Mezzotinting close to plate-mark all round. In centre, inside plate-mark, "London, Pub'd July 1st 1806, by C. Turner, No. 50 Warren Str^t Fitzroy Square," in minute ital. Before Title and Dedn. Touched by Turner. R.

First Pub. State. (Subscribers' Proofs.) Completed. Otherwise as (b) but with Date altered to "Jan^y 1, 1807." Fifty impressions only taken. *Mr. Nevile Reid* has an interesting one on which about $\frac{1}{2}$ in. of mezzotint along the lower edge (including the above lettering) has been removed to make room for Title, etc.

Second State. (Prints.) Left, "J. M. W. Turner, R.A. pinxt"; right, "C. Turner, sculp," in ital. Title added in centre, "A Shipwreck," in open ital. caps; below, "with Boats endeavouring to save the Crew," and Dedn. to Sir John Leicester, Bart., in ital. Above Title, "London, Published Jan^y 1, 1807, by C. Turner," etc., in ital.

Third State. Pub. line erased. Open caps of Title partly filled in. *Coloured Impressions.* In accordance with the agreement referred to below, Turner issued a few impressions coloured probably by his own hand. These were taken after the plate had become worn in printing. *Mr. S. S. Savery and others.*

Reprint. Size of mezzotint reduced to 30 $\frac{1}{2}$ by 21 $\frac{1}{4}$. Title in centre, in caps, with line inside. Art. names in small caps. Above Title, "London, Published Jan^y 16th 1837 by Ackermann & Co, 96

Strand." An impression of this State recently sold bore the following pencil memorandum: "Ackermann's Small Plate, Retouched by J. Quillian. The Original Plate after the Margin had been cleaned around by Mess^{rs} Ackermanns, Retouched, then sent to me to be Re-engraved from this State, unknown to M^r J. M. W^m Turner. [Signed] C. Turner."

The oil picture is in the National Gallery. It was painted in 1805 for Lord de Tabley (then Sir John Leicester, Bart.). Shortly afterwards, Lady Leicester having lost a favourite nephew at sea, it was exchanged with Turner for his *Sun rising in a Mist*, now also in the National Gallery.

The print was the pecuniary venture of Charles Turner, the engraver.¹ Turner received 25gs. for the loan of the picture, and further reserved the right to publish himself a certain number of coloured impressions, for which he was to pay £1 6s. each (the trade price). These he agreed should not be issued until four months after the publication of the Subscription Proofs, the latter being limited to fifty. The prices were £4 4s. for Proofs, and £2 2s. for Prints. Turner's sketch-book No. lxxxvii in the National Gallery gives a list of about one hundred Subscribers.

II

THE 'LIBER STUDIORUM,' 1807—1819

See 'Turner's Liber Studiorum, a Description and a Catalogue,' 2nd ed., Macmillan, 1906.

III

'THE RIVERS OF ENGLAND' (ALSO CALLED 'RIVER SCENERY') 1823-1827

The history of this Series of landscapes—the first, I believe, to be engraved in Mezzotint on steel—has already been told (Vol. I,

¹ Thornbury, 2nd ed., pp. 193-4.

Intro., pp. xli-xliii). The works of Girtin and Collins, R.A., were to have been associated with those of Turner in a volume which was to have been a companion to the well-known 'Southern Coast of England,' issued by the same enterprising publisher, W. B. Cooke. Thirty-six plates were projected but only twenty-one appeared, including sixteen after Turner, four after Girtin,¹ and one after Collins. Of these, three had to be cancelled before publication was completed, owing to defects in the steel.

'The Rivers of England' have always stood high in public esteem, and Turner's elaborate and beautiful Drawings, now in the National Gallery, have probably been exhibited and copied more frequently than any other of his works—to their serious depreciation alas, through fading! Cosmo Monkhouse² has written admirably of them, regarding them as "the true centre of Turner's artistic life." Hamerton, whilst praising the fine execution of the engravings, especially as regards light-and-shade, remarks with truth on the comparative unimportance of the rivers selected by Turner—no great streams such as the Thames, the Severn, or the Trent being represented. Ruskin commends the Drawings as being of the highest quality that work done for engraving can be, and also notices the peculiarity in Turner's choice of his subjects. But the charm of plates such as *More Park*, *Norham Castle*, *Arundel Castle*, *Stangate Creek*, and *Totnes*, more than atones for the lack of importance in the rivers themselves.

It need hardly be added that—as always with Mezzotint engraving, even on steel—the beauty and delicacy of the work soon suffered in printing, and 'The Rivers of England' can only really be seen in the early States of the impressions. Unfortunately the plates ultimately fell into the hands of cheap publishers whose worthless Reprints are only too frequently to be met with.

¹ Turner is believed to have "touched" the Girtin plates, out of regard for the memory of his early friend. The etched initials "J.M.W.T." appear on a Proof of Girtin's *York Minster* found in Turner's house and now belonging to Mr. Harold Mellor. Probably the same occurs on the other Girtin plates.

² 'Life of Turner,' 1879, pp. 95-97.

752. SHIELDS, ON THE RIVER TYNE. 1823.

Engraved by C. Turner. 8½ by 6.

Moon reflected down river in front. Town and shipping to right; men working by brasier. Lighthouse in distance.

Engraver's Proofs. (a) W.a.l. Completed except no stars. Below, in Turner's writing, "This will do." *R.* Another. *B.* (b) Stars added. Art. names, Title, and Pub. line, in ital. *BM., Th.*

Turner's Copies.—[N.B.—*In this Plate and the next, the impressions claimed by Turner as his perquisite were taken after the First Pub. State.*] Lettering as First Pub. State, with "J. M. W. Turner's 15 Proofs" added on left in ital. One impression (*R.*) from the Turner Sale, has the stars touched out; this must have been an experiment, as they appear in all ordinary impressions.

First Pub. State. India. Title in centre in open caps. Art. names and Pub. line by W. B. Cooke, in Rom. type.

Second State. Plain paper, Imperial 4to (15 by 11). Same lettering.

Third State. Same, Royal 4to (12 by 9½). Same lettering.

Reprints A. Pub. by Jones and Co., 1830. W. B. Cooke's name erased, and "Nov^r 3, 1830, by Jones & Co, Finsbury Sq^{re}," substituted. Very inferior.

B. Still later, an utterly worthless edition pubd. by Bohn.

The Drawings of the whole Series are in the National Gallery. Many have become seriously faded from continuous exposure.

753. NEWCASTLE-ON-TYNE. 1823.

Engraved by T. Lupton. 8½ by 6½.

River in centre of town, between shipping. Bridge in mid-distance. Two towers and union jack on right. Many figures in right foreground.

The Soft-ground Etching. BM., R., T.

N.B.—This Plate and *Kirkstall Abbey* (No. 761) appear to be the only ones in which the soft-ground process was employed.

Engraver's Proofs. (a) Early. Very dark. W.a.l. *B., R.* (b) Nearly finished but before many lights throughout. W.a.l. *BM.* (c) Lights scraped out by Turner. *B.* (d) Completed. Lettering as No. 752. *BM., R., Th.*

Turner's Copies, First and Later States, and Reprints. As No. 752.

754. MORE PARK, NEAR WATFORD, ON THE RIVER COLNE. 1824.

Engraved by C. Turner. $8\frac{5}{8}$ by $6\frac{1}{8}$.

River in front with lock in foreground. Wooded hills beyond, mansion high in distance. Boy and girl on left fishing.

Engraver's Proofs. W.a.l. (a) Nearly finished. Touched by Turner, with instructions: "Watch narrowly all the touches and you may calculate upon your best plate, so now for comments, too much Etching on the left Bank and particularly the Lock. [here a scratch under sitting figure] it will [cause?] the mezzotint to wear. *Hold your hand* in future, for you compel me to put shadows to support what I could wish away. *Mind* you save me 4 Impressions, two plain and two India, before you put the writing [here illeg.] and send me what you can of the Moonlight [referring to *Shields*] and M^r Cooke will make up the Number short of 4. I have not one proof and you know I always expect some before [illeg.]" R. (b) Completed. B., BM., R.

Turner's Copies. "J. M. W. Turner's Copies" in ital. on left. N.o.l. *First Pub. State.* India. Title in centre in open caps. Art. names,

Pub. line by W. B. Cooke, etc., in Rom. type.

Second State. Plain paper, Imperial 4to. Lettering as First State.

Third State. Same, Royal 4to. Same Lettering.

Reprints. As No. 752.

755. ROCHESTER, ON THE RIVER MEDWAY. 1824.

Engraved by T. Lupton. $8\frac{1}{2}$ by 6.

River in front with sailing barges and boats; hulk beyond. City on further side, castle to right, and cathedral on left.

Engraver's Proofs. W.a.l. (a) Nearly finished, but before many lights on castle, sails, etc. A series of three. B., Th. (b) Completed. BM., R.

Turner's Copies, First Pub. and Later States. As No. 754.

756. NORHAM CASTLE, ON THE RIVER TWEED. 1824.

Engraved by C. Turner. $8\frac{1}{2}$ by 6.

Ruined castle in centre on hill; the keep, dark against rays from sun behind. Broad reach of Tweed in front with many cows on right in water.

Engraver's Proofs. W.a.l. A series of five (*a* to *e*), touched by Turner. *R.* In these, as often elsewhere, Turner's early Trial Proofs have a charm, arising from their unity and simplicity of effect, much of which is lost in the more elaborate later Proofs. In this case he has gone on adding more and more lights and deeper and deeper darks, resulting in a more striking but, I think, a less harmonious effect. (*f*) Another, later. *B.* (*g*) Completed. *BM., R., Th.*

Turner's Copies, First Pub. and Later States. As No. 754.

In addition to the variations in the Trial Proofs named above, it is interesting to note the differences in the treatment of the subject here, as compared with the earlier and less elaborate version in the 'Liber Studiorum' (Pl. LVII). Both are extremely beautiful, but the simpler plate, and that in its earliest stages, seems to me the more impressive.

757. DARTMOUTH CASTLE, ON THE RIVER DART. 1824.

Engraved by T. Lupton. $8\frac{3}{4}$ by $6\frac{1}{4}$.

Castle and church high on right above estuary. Wooded hills opposite. Clump of trees, figures, and dog in foreground.

Engraver's Proofs. W.a.l. (*a*) White sail, etc. on right, scraped by Turner. *R.* Another, touched. *B.* (*b*) Before lights on edge of sails of ship and boat on left. *BM., R.* (*c*) Completed. *R., Th.*

Turner's Copies. "J. M. W. T." in ital. on left. N.o.l.

First Pub. and Later States. As No. 754.

758. OKEHAMPTON CASTLE, ON THE RIVER OKEMENT. 1825.

Engraved by C. Turner. $8\frac{7}{8}$ by $6\frac{3}{16}$.

Steep wooded hill in centre, with ruins of castle on top. Small rocky river below under trees. Man felling timber in right foreground.

Engraver's Proofs. W.a.l. (*a*) Touched all over by Turner. *R.* Another, touched. *Mr. Mallord Turner.* (*b*) Completed. Lights added throughout on trees. *B., BM., R., Th.*

Turner's Copies. "J. M. W. Turner's copies" in ital. on right.

First Pub. and Later States. As No. 754.

759. DARTMOUTH, ON THE RIVER DART. 1825.

Engraved by S. W. Reynolds. $8\frac{5}{8}$ by $6\frac{1}{16}$.

Town on slope of hill, on right above estuary. Shipbuilding yards below. String of laden donkeys in right foreground.

Engraver's Proofs. W.a.l. (a) Nearly finished. BM. (b) Completed. R., Th.

Turner's Copies. W.a.l., but all bearing stamp of Turner Sale. First Pub. and Later States. As No. 754.

760. BROUGHAM CASTLE, NEAR THE JUNCTION OF THE RIVERS EAMONT AND LOWTHER. 1825.

Engraved by W. Say. $8\frac{3}{8}$ by $6\frac{1}{8}$.

Ruined keep of castle in centre above river; water-mill low in left foreground. Thunder clouds behind; rainbow on left.

Engraver's Proofs. W.a.l. (a) In margin, sketch by Turner of upper window of tower, altering the form of the head from square to round. Distant tower on right scraped for lightening, with instructions to "make the light very tender"; also other notes. R. Another. B. (b) Window and lights altered. Rainbow scraped for lengthening. R. (c) Completed. BM., R., Th.

Turner's Copies. As No. 758.

First Pub. and Later States. As No. 754.

761. KIRKSTALL ABBEY, ON THE RIVER AIRE. 1826.

Engraved by J. Bromley. $8\frac{9}{16}$ by $6\frac{3}{8}$.

Abbey ruins on farther bank of river, seen against break in sky; wooded hills beyond. Weir to right, seen through trees. Milkmaid and cows in foreground.

The Soft-ground Etching. BM., R.

Engraver's Proofs. W.a.l. Completed. BM., R., Th.

First Pub. and Later States. As No. 754.

762. WARKWORTH CASTLE, ON THE RIVER COQUET. 1826.

Engraved by T. Lupton. $8\frac{5}{16}$ by $5\frac{13}{16}$.

Castle with hexagonal tower, on high bank on right, above river, in deep shadow. Two fishing-boats in centre.

Engraver's Proofs. W.a.l. (a) Before small clouds on extreme left.

BM. (b) Completed. BM., R., Th.

First Pub. and Later States. As No. 754.

763. MOUTH OF THE RIVER HUMBER. 1826.

Engraved by G. H. Phillips. $8\frac{13}{16}$ by $6\frac{1}{16}$.

Breezy sea with thunder-storm approaching from left. Fishing-boats and ships in centre. Town low on coast to left.

Engraver's Proofs. W.a.l. (a) Nearly finished. Touched by Turner.

R. (b) Completed. BM., R., Th.

Turner's Copies. As No. 759.

First Pub. and Later States. As No. 754.

764. ARUNDEL CASTLE, ON THE RIVER ARUN. 1827.

Engraved by G. H. Phillips. $8\frac{9}{16}$ by $6\frac{1}{16}$.

Castle seen from behind, across wooded downs. Flat country below, with river winding to distant sea. Deer in foreground. Shower in distance.

Engraver's Proofs. W.a.l. BM., R., Th.

First Pub. and Later States. As No. 754.

I know no finer piece of Mezzotint landscape engraving than this.

765. KIRKSTALL LOCK, ON THE RIVER AIRE. 1827.

Engraved by W. Say. 9 by $6\frac{1}{8}$.

Lock in foreground, with barges inside. Abbey ruins in distance on right, below hills. Building operations on left. Sun setting.

Engraver's Proofs. W.a.l. (a) Early. Touched and scraped by Turner. B., R. (b) Outline of sun and rays sharply defined. B.

(c) Sun and rays much softened. Completed. B., BM., R., Th

First Pub. and Later States. As *More Park*, No. 754.

766. STANGATE CREEK, ON THE RIVER MEDWAY.
1827.

Engraved by T. Lupton. 9 $\frac{3}{8}$ by 6 $\frac{1}{4}$.

Wide calm stretch of estuary, with setting sun reflected on left. Line of hulks on horizon; many fishing-boats in front. Balks of timber and buoy in foreground.

Engraver's Proofs. W.a.l. (a) Early. Before buoy and birds on right. Unfinished. *B., R.* (b) Buoy and birds added. Before letter 'M' on end of buoy. *B., R.* In the Oxford University Galleries are two Trial Proofs at this stage, on one of which Turner has written, "I have been obliged to turn the Timber into a Buoy—which please make very Black and highly brilliant." (c) 'M' on buoy taken out very distinctly light. *R.* (d) 'M' on buoy darkened. Completed. *BM., R., Th.*

First Pub. and Later States. As No. 754.

767. TOTNES, ON THE DART. (Cancelled plate.)

Engraved by C. Turner. 9 by 6 $\frac{5}{16}$.

Wide estuary between wooded hills. White houses by dark poplars at water's edge in centre. Town on hill beyond; castle on left. Sea-birds on right.

Engraver's Proofs. W.a.l. (a) Castle and sky unfinished. Before crockets on pinnacles of tower. *Th.* (b) Castle finished. Crockets added. Sky much softened. Houses of town outlined hard. *R.* (c) In margin Turner has written: "Lines of the town on the left yet slant too much." [Here a drawing of the tower.] "Mass the town more together both light and dark, so that the work may be less seen." *B.* (d) Instructions as to town carried out, tower made slightly more perpendicular, reflections of white houses heightened, and various small lights added. Completed. *B., BM., R.*

Turner's Copies. Inscription on right. N.o.l.

First Pub. and Second State. As No. 754. Owing to the failure of

the steel plate at this stage, no more impressions could be printed, and publication was stopped before the Third State.

In Monkhouse's 'Life of Turner' (p. 96) are some admirable remarks on the beauty and perfection of the Drawing for this plate.

768. ARUNDEL CASTLE, WITH RAINBOW. (Unfinished.)

Engraver unknown. 9 by 6 $\frac{3}{16}$.

Dark thunderstorm, with rainbow in centre reflected in river in front. Castle behind. Windmill on left in light. Man and woman fishing in left foreground. Man poling barge on right.

Engraver's Proofs. W.a.l. A series; the earlier ones dark and with rainbow very narrow. The later ones lighter throughout, and rainbow wider and much more luminous. *BM., R., Mr. F. W. Bourdillon* (three, one touched by Turner).

769. THE MEDWAY—THUNDERSTORM WITH RAINBOW.

Now transferred to Sect. IX, No. 809a, p. 390.

IV

'MARINE VIEWS,' 1824-1825

770. NEPTUNE'S TRIDENT. (Vignette on wrapper.) 1825.

Probably engraved by W. B. Cooke. About 2 by 4 $\frac{3}{4}$.

Upright trident, with two wreathed dolphins; below, its shaft passes through naval crown.

I do not know where the Drawing is. It was the occasion of a quarrel between Turner and Cooke, mentioned by Thornbury (2nd ed., p. 185). The latter takes Turner's side, in which I cannot concur; see Introduction, Vol. I, p. xxxiii.

771. THE EDDYSTONE LIGHTHOUSE. 1824.

Engraved by T. Lupton. 12 $\frac{1}{4}$ by 8 $\frac{1}{2}$.

Lighthouse in centre, at night; crescent moon on left among heavy clouds. Stormy sea; wreckage in front.

Engraver's Proofs. (a) W.a.l. Unfinished. Dark. Before many lights in sky and sea. *B., R.* (b) Completed. Art. names in etched ital. Below, "London, Published March 1, 1824, by W. B. Cooke," etc. N.o.l. *B., BM., Th.*

N.B.—I have seen impressions in brown ink, w.a.l., and purporting to be Engraver's Proofs, but although not unattractive, they are wholly inferior in luminousness to any State of the original issue. They are doubtless Reprints, with the lettering removed, probably taken soon after Turner's death.

Turner's Copies. Same as (b) above, with "J. M. W. Turner's Copies," added on left.

First Pub. State. India. Art. names and Pub. line in Rom. type. Title (misspelt "Edystone") in open caps. Below, "Plate I of a Series of Marine Views, by J. M. W. Turner, R.A., Publishing Singly."

Second State. Same, on Plain Paper.

Third State. Caps. of Title filled up.

Reprints. See Note above. Somewhere about 1890 the plate, which was still in fair condition, was again reprinted. These impressions are without Title or Pub. line, but the Art. names remain. Still later, all lettering was again removed, and many very inferior impressions issued by a Scotch publisher.

The Drawing is in the collection of Mr. Macgeorge of Glasgow.

772. SUN-RISE. WHITING FISHING AT MARGATE. 1825.

Engraved by T. Lupton. 12 $\frac{5}{16}$ by 8 $\frac{5}{16}$.

Calm sea with fishing-boats to right and left. Margate in distance on right. Rising sun reflected in water.

Engraver's Proofs. (a) Early. Touched. Before Turner's initials on water in left corner. *B.* (b) Completed. Art. names and Pub. line in ital. writing. Date 1825. N.o.l. *BM., R.*

N.B.—There are Reprints in brown ink purporting to be Engraver's Proofs, as in No. 771. In these the sky shows signs of rust and re-touching in places, and in one such place many birds have been added to hide the damage. But although this

was a common device of Turner's, the birds here do not appear to me to be by his hand.

First Pub. State. India. Art. names and Pub. line in Rom. type.

Title in open caps. Below, "Marine Views, Plate 2," etc.

Second State. Plain Paper, same Lettering. Water darkened, losing much of its transparency.

Third State. Same, with caps of Title filled up.

Reprints. See above.

The Drawing was in the Fordham collection.

IV_A

773. THE EDDYSTONE LIGHTHOUSE.—The Small Plate.
1829.

Engraved by T. Lupton. $4\frac{11}{16}$ by $3\frac{3}{16}$.

A reduced replica of No. 771.

Engraver's Proofs. W.a.l. *BM.*, *R.*

First Pub. State. Title in open caps. Art. names and Pub. line in

Rom. type. Date 1829.

Second State. Caps of Title filled up.

774. SUN-RISE. WHITING FISHING AT MARGATE.—The
Small Plate. 1834.

Engraved by T. Lupton. $4\frac{7}{8}$ by $3\frac{1}{4}$.

A reduced replica of No. 772.

First Pub. State. Title in open caps. Art. names in slender caps.

Pub. line in centre in ital., "London, Pub. 1834 by J. Bulcock, 16 Hamilton Place, King's Cross, New Road." Low on right in ital., "Plate 3. Cabinet Engravings." Double lines round Plate at about $\frac{1}{8}$ in. from margin.

Second State. Publisher's name altered to "J. and F. Harwood, 26 Fenchurch Street." No date. Some impressions have a frame resembling that of an oil picture, engraved outside the double lines. *BM.*

Third State. Letterpress as preceding, except that "Pl. 3" takes place of previous inscription on right.

Later State. All lettering removed. Plate retouched.

V

775. COLEBROOK DALE. 1825.

Engraved by F. C. Lewis. $7\frac{3}{4}$ by $5\frac{3}{8}$.

Night effect. Limekiln on left with light from fire reflected in water in foreground. Men with waggon on right.

Engraver's Proofs. (a) Unfinished. Light from fire much less bright than afterwards. W.a.l., but Art. names and Title in pencil by Turner. *R.* (b) More advanced. Fewer lights than afterwards on herbage, water, etc. Title and Turner's name in open caps in centre; Engraver's name, etc., above in ital. Pub. line, "Taylor & HESSY etc, April 2nd 1825." On right, "Proof" in ital. *R.*

First Pub. State. Completed. Same lettering except Pub. line altered to "Hurst, Robinson & Co, July 1, 1825."

Later State. Title and Turner's name in one line. Pub. line, "J. and F. Harwood," etc. "Proof" erased.

The small oil picture was sold at Christie's in February, 1911.

N.B.—I have a lightly-etched sketch ($4\frac{7}{8}$ by $3\frac{7}{8}$) of the limekiln portion of the foregoing plate, reversed. It bears faint traces of Turner's and Lewis's names, but I doubt if it is their work. In any case it is of no importance.

776. NEW WEIR ON THE WYE. Probably 1825.

Engraved by F. C. Lewis. $7\frac{7}{8}$ by $5\frac{7}{16}$.

Moon-rise over wide, still river, flowing between high cliffs. Light from behind forges on left bank. Sailing barge on right.

Engraver's Proofs. (a) Early. W.a.l. Much darker throughout than afterwards. *Th.* (b) Nearly finished. Moon slightly smaller than afterwards, and light from forges less intense. In centre, under plate-line, "Engraved from the original Picture in the possession of Mr J. Chalon by F. C. Lewis," in ital. N.o.l. *R.*

First Pub. State. Completed. Title and Turner's name in open caps. Pub. line, "Hurst, Robinson & Co, July 1." "Proof" on right, in ital.

I have a coloured impression, evidently an old one.

N.B.—There is a Replica of this plate ($7\frac{7}{8}$ by $5\frac{5}{8}$), but reversed, and with a good deal of etching in it, evidently the work of some copyist.

VI

YOUNG'S 'STAFFORD GALLERY'

777. DUTCH BOATS IN A GALE. 1825.

Engraved by J. Young. $7\frac{3}{8}$ by $5\frac{1}{2}$.

Three smacks in front, on tossing sea. Ships of war at anchor on horizon to right. Storm to left, light behind.

Engraver's Proofs. Before margin cleaned. W.a.l. BM.

As Published. In centre, "Engraved by John Young, Engraver to His Majesty," in ital. Below, "London, Nov. 1824, Published by J. Young" etc.

There is a Replica of this plate (8 by $5\frac{3}{4}$), but reversed; it is engraved by W. Richardson. Some impressions are w.a.l. Late ones have Title, 'Storm coming on off Portsmouth.' All appear to me comparatively recent work.

The oil picture is in the Bridgewater Gallery.

VII

'THE PORTS OF ENGLAND,' 1826-1828 (AFTERWARDS RE-PUBLISHED IN 1856 AS 'THE HARBOURS OF ENGLAND')

(See Introduction, Vol. I, p. xliii, and p. 361 ante)

778. NAVAL DESIGN ON WRAPPER. (Etching.) 1826.

Etcher Unknown. About 5 by $6\frac{1}{4}$.

Group, composed of a cannon, an anchor, the Royal Standard, and a Union Jack.

Engraver's Proofs. One touched by Turner. BM.

The Drawing is in the Fitzwilliam Museum, Cambridge.

779. SCARBOROUGH. (Part I, Pl. 1.) 1826.

Engraved by T. Lupton. 8 $\frac{1}{8}$ by 7.

Bay in front with smack on right unloading; town and harbour beyond. Castle above on cliff. In foreground girl shrimping and dog guarding basket.

Engraver's Proofs. (a) Nearly completed. W.a.l. B. (b) Completed. Art. names in faint ital. writing. N.o.l. *BM., R., Th.* (c) "Scarbro' Plate I" added on right, and "London, Pub. April 1st 1826 by Tho^s Lupton, 7 Leigh St, Burton Crescent," in ital. writing.

First Pub. State. (India Paper Proofs.) Art. names in Rom. type. Title in centre in open caps; below, on left, "Ports of England," on right "Plate I." Pub. line in English and French.

Second State. Same, on French paper.

Third State. (Prints.) Same, with caps of Title filled up.

Reprints. See *Margate*, No. 785.

The Drawing is in the National Gallery.

780. WHITBY. (Part I, Pl. 2.) 1826.

Engraved by T. Lupton. 8 $\frac{5}{8}$ by 6 $\frac{1}{8}$.

Tossing sea in front. Abbey ruins on cliff to left; town in centre distance. Schooner to right entering harbour; fishing-boats to left.

Engraver's Proofs. (a) W.a.l. Before sky softened and lights added on waves. *R.* (b) Completed. Lettering as No. 779 (b). *BM., R., Th.* (c) Lettering as No. 779 (c).

First Pub. and Later States. As No. 779.

Reprints. See *Margate*, No. 785.

The Drawing is in the National Gallery.

781. DOVER. (Part II, Pl. 3.) 1827.

Engraved by T. Lupton. 9 $\frac{1}{2}$ by 6 $\frac{5}{16}$.

Tossing sea in front; town on shore beyond; Castle on cliff above. Steam-packet leaving harbour. Dark sky to right. Several fishing-boats.

Engraver's Proofs. (a) W.a.l. Touched and scraped by Turner, with note below, "The Town is not full enough of work or the Castle." At upper left corner, "Light clouds wanted." *R.* (b) Light clouds added. Dark part of sky touched for lightening. *R.* (c) Lettering as No. 779(b), with Date 1827. *BM., R., Th.* (d) As No. 779(c).

First Pub. and Later States. As No. 779.

Reprints. See *Margate*, No. 785.

The Drawing is in the National Gallery.

782. RAMSGATE. (Part II, Pl. 4.) 1827.

Engraved by T. Lupton. $9\frac{1}{4}$ by $6\frac{1}{2}$.

Stormy sea at entrance of harbour; lighthouse to left, shipping inside. Brig in front coming out on crest of wave. Dark sky to left, with light breaking.

Engraver's Proofs. (a) W.a.l. Unfinished. Sky to left very dark. Before lighthouse tower lowered and before many lights on waves, etc. *R.* (b) Touched. Lighthouse tower lowered $\frac{1}{4}$ inch. *B.* (c) Sky and water lightened. Completed. *Th.* (d) Lettering as No. 779(b), with Date 1827. *BM., R., Th.* (e) As No. 779(c).

First Pub. and Later States. As No. 779.

Reprints. See *Margate*, No. 785.

The Drawing is in the National Gallery.

This Plate appears to me far finer and more impressive in States (a) and (b) than in the finished States.

783. SHEERNESS. (Part III, Pl. 5.) 1828.

Engraved by T. Lupton. $9\frac{1}{2}$ by $6\frac{3}{8}$.

Breezy sea with brig and yachts running before wind. Ship of war at anchor to right. Harbour in distance to left. Buoy in front.

Engraver's Proofs. (a) Lettering as No. 779(b) with Date 1828. *BM., R., Th.* (b) As No. 779(c).

First Pub. and Later States. As No. 779.

Reprints. See *Margate*, No. 785.

The Drawing is in the National Gallery.

784. PORTSMOUTH. (Part III, Pl. 6.) 1828.

Engraved by T. Lupton. $9\frac{7}{16}$ by $6\frac{5}{16}$.

Sea in front; town and fortifications on right. Harbour to left; large ship of war coming out. Two rowing-boats and buoy in front.

Engraver's Proofs. (a) W.a.l. Early. Sky unfinished and before lights on sails, town, sea, etc. In margin Turner has drawn details of the two towers on right for alteration. *Th.* (b) W.a.l. Later. Sky nearly finished. Lights added all over. Towers altered. *R.* (c) Lettering as No. 779(b), with Date 1828. *BM., R., Th.* (d) As No. 779(c).

First Pub. and Later States. As No. 779.

Reprints. See *Margate*, No. 785.

The Drawing is in the National Gallery.

The six succeeding plates of 'The Ports of England' remained, nearly finished, in the hands of Lupton their engraver, from 1828 when the publication was stopped, until 1856. In that year they were issued, precisely in the condition in which Turner had left them, along with Reprints of the six plates which had already appeared, by Messrs. Gambart and Co. under the title of 'The Harbours of England by Turner and Ruskin.' Ruskin, under whose constant supervision the enterprise was carried out, contributed an Introduction and an elaborate essay on each plate in his most brilliant and characteristic style.

The States of these six plates are described below in the usual way. Of the first six, which had been already published, a small number of early impressions had remained unsold from the original issue. These, along with Proofs before Letters of the six now published for the first time, were issued in 1856 in a very small edition of "Artist's Proofs," in a portfolio, with text separate from the plates.

In the ordinary issue of 1856 and in all subsequent ones, the original order of the plates is entirely altered.

785. MARGATE. (Not published until 1856.) Pl. 6.

Engraved by T. Lupton. $9\frac{7}{8}$ by $6\frac{5}{16}$.

Bay in front with tossing sea; town beyond with white cliffs and church conspicuous. Dismantled boat on right; men on shore salving wreckage.

- Engraver's Proofs.* Plain paper, before margin cleaned. W.a.l. *R.*
 1856 *Issue* of "Artist's Proofs." In portfolio on yellowish India, mounted on Royal Folio. W.a.l. Very few issued.
 1856, *Book Form (Imp. 4to) First State.* India. Title in caps $\frac{1}{8}$ in. high and line in caps. Art. names in Rom. type. Below, "London, Published May 7th 1856 by E. Gambart & Co," etc. Plate No. at top.
Second State. Plain paper, same lettering.
 1857 *Issue.* Plain paper, same lettering. No Date on Title-page. Impressions much inferior to 1856 edition.
 1859 *Issue* (Day & Son). Same lettering, etc. So-called "Proofs" of this edition were issued in portfolio, but all impressions were very inferior.
 1872 *Issue* (Allman). Same lettering, except Pub. line removed. Impressions still worse.
 1877 *Issue* (Smith, Elder & Co.). Pub. line restored, with S. E. & Co.'s name. Plates carefully re-worked and superior to any but the 1856 edition.

The Drawing is in the University Galleries, Oxford.

786. DEAL. (Not published until 1856.) Pl. 11.

Engraved by T. Lupton. 9 by 6 $\frac{1}{8}$.

Stormy sea in front, with group of sailing-boats on left. Town beyond, with many flags flying.

1856 and Later Issues. As Margate, No. 785.

The Drawing was in the Leyland Sale at Christie's in 1872.

787. SIDMOUTH. (Not published until 1856.) Pl. 9.

Engraved by T. Lupton. 9 $\frac{3}{8}$ by 6 $\frac{9}{16}$.

Tossing sea in front, partly in deep shadow; solitary rock conspicuous on left. Town beyond below cliffs. Cloudy sky.

Engraver's Proofs. W.a.l. (a) Unfinished. Lines scratched on right by Turner, considerably raising distant headland; also a drawing in margin for alteration of tower on *left* of rock. *R.* (b) Headland raised and tower altered as instructed. Tower to *right* of rock removed. *R.* (c) Completed. Tower to right restored and that to left removed.

1856 and Later Issues. As No. 785.

The Drawing was in Messrs. Agnew's Gallery in 1892.

788. PLYMOUTH. (Not published until 1856.) Pl. 3.

Engraved by T. Lupton. $9\frac{9}{16}$ by $6\frac{5}{16}$.

Harbour to right, with shipping; town beyond, with citadel on left. Dark thunderstorm, with rainbow.

Engraver's Proofs. W.a.l. (a) Early. Touched by Turner for alterations to rainbow etc., and note by him in margin: [some words lost] "for a ground equal to the Clouds and scrape the Bow." *R.* (b) Touched, and lights scraped on water, etc. *B.* (c) Rainbow greatly lightened, and many small lights added, etc. Heavy rain along upper sky on right removed. *B., R.*

1856 and *Later Issues.* Rainbow once more darkened, especially lower part. Rain restored in upper sky. Otherwise as No. 785.

The Drawing is in the possession of Mrs. Ruston.

789. CATWATER, PLYMOUTH. (Not published until 1856.) Pl. 4.

Engraved by T. Lupton. $9\frac{1}{4}$ by $6\frac{1}{4}$.

Entrance to Plymouth Sound between cliffs. Tower on right; harbour in distance in centre. Two ships entering on right.

Engraver's Proofs. W.a.l. Completed. Before margin cleaned. *R.* 1856 and *Later Issues.* As No. 785.

The Drawing is in the possession of Mr. Ralph Brocklebank.

790. FALMOUTH. (Not published until 1856.) Pl. 8.

Engraved by T. Lupton. $8\frac{9}{16}$ by $6\frac{3}{16}$.

Harbour and bay to right; town in distance. Castle above sea in left foreground with guns saluting.

Engraver's Proofs. W.a.l. (a) Touched and scraped by Turner. *B.* (b) Completed. *B., BM., R.*

1856 and *Later Issues.* (Pl. 8.) As No. 785.

The Drawing is in the possession of Mrs. Newall.

VIII

791. CALAIS PIER—ENGLISH PACKET ARRIVING. (Unpublished.) On copper. 1827.

Engraved by T. Lupton. $32\frac{7}{8}$ by $23\frac{3}{8}$.

Pier to right, with many fishermen and women. English Sailing Packet in left centre, entering harbour. Lugger between her and pier, leaving; other boats around. Stormy sky and sea.

This fine plate was intended as a companion to Charles Turner's *Shipwreck* of 1807. Its interesting history is given by the engraver, Lupton, in a letter quoted in Thornbury's "Life of Turner" (second edition, pp. 196-8). Briefly, Turner was dissatisfied with the first Trial Proofs, and thought that in reducing the plate from the picture, Lupton had altered the relative proportions. This the engraver denied. After a series of alterations, none of which satisfied the painter, the plate was thrown aside, and it remained in Turner's possession up to his death. It was sold with others of his plates at Christie's in March 1873, and was bought by the late Mr. Heugh, who presented it to the Artists' General Benevolent Institution.

Original Engraver's Proofs. On old plate-paper. W.a.l. (a) English Packet without topsail; its mainmast flag very small, and only about $1\frac{1}{2}$ in. higher than the flag of the lugger. Before two large smacks with light sails on left of Packet. *Manchester Whitworth Institute, Marquis of Northampton, R.* (two). (b) Mainmast of Packet raised fully 3 in. higher than that of lugger, topsail added, and flag lengthened. Sky, sea, etc., much lightened. Two large smacks with light sails added on left of Packet. *Marquis of Northampton, two, both extensively touched in white by Turner, and most interesting as evidently the engraver's working proofs.* Others, *B., R.* (c) Three smacks with light sails on left. *BM.* (very fine); *Marquis of Northampton.*

Modern Impressions. Usually on India paper. W.a.l. Size slightly reduced, $32\frac{1}{4}$ by 23. Plate greatly lightened throughout, especially sky and sea. Printed by the late Mr. Goulding for the A.G.B.I.

A spirited etching of the subject (which was afterwards mezzotinted) was made by the late Sir Seymour Haden. All impressions bear, I believe, his signature.

The oil picture is in the National Gallery.

792. THE BURNING MOUNTAIN. Coloured. (Unpublished.)
Date unknown.

Engraved by C. Turner. 32 by 23 $\frac{1}{8}$.

Mountain in centre in full eruption; flames and lava running down slopes, to water in foreground. Palms on right. Rocks to left. Rowing-boat in front.

One impression. *BM.* On this is written "Charles Turner says that he undertook this for a gentleman who took it—copper-plate, impressions and all—abroad with him. They have not since been heard of. Only 3 impressions were left in England of which this is one, and one of the others is much damaged [Dated] Sept. 1852."

This engraving was probably taken from an oil picture by Turner which a few years ago was in the possession of Messrs. Agnew, but I am not sure of this.

793. THE GODDESS OF DISCORD IN THE GARDEN OF
THE HESPERIDES. (Unpublished.) Date unknown.

Engraver unknown. 23 by 15.

Valley closed in by mountains. Pool in foreground; to right tree laden with golden apples by which are the Hesperides, one offering fruit to veiled Goddess of Discord. On left, nymphs drawing water from spring. Dragon in distance on high rock.

One impression, unfinished and very dark. *BM.*

The oil picture is in the National Gallery.

794. THE DELUGE. 1828.

Engraved by J. P. Quilley. 22 $\frac{1}{8}$ by 14 $\frac{1}{16}$.

Volume of water sweeping from right, carrying many drowning figures, etc.; other figures crowded in right foreground. Trees to left; ark in distance. Dark sky with crescent moon.

Engraver's Proofs. (a) W.a.l. A series, several touched. *BM.*

(b) Art. names in open Rom. type. N.o.l. R., etc.

*First Pub. State.*¹ Title in open caps; Dedication to Earl of Carysfort, Arms, etc. Below, "London, Published June 24, 1828, by Moon," etc.

The oil picture is in the National Gallery.

795. FIELD OF WATERLOO. 1830.

Engraved by F. C. Lewis. 23 by 13 $\frac{7}{8}$.

Battlefield, with foreground filled with corpses of soldiers, dead horses, etc.; women with torch searching among bodies. Hougomont burning on right. Rocket in distance showing flat country.

Engraver's Proofs. (a) W.a.l. *BM.*, etc. (b) Art. names in caps. N.o.l.

First Pub. State. (See footnote to preceding plate.) Title in open caps, quotation from Byron, etc. Below, "London, Published May 1830, by J. M. W. Turner, R.A., 47 Queen Anne Street West."

The oil picture is in the National Gallery.

796. FISHING BOATS OFF CALAIS, also known as "The Pas de Calais." 1830.

Engraved by W. Davison. 23 $\frac{1}{8}$ by 15 $\frac{1}{2}$.

Tossing sea in front, Calais harbour in right distance. Packet-boat in centre; smaller boat beside her, carrying flag "Pas de Calais." Fishing-boats on left.

Engraver's Proofs. (a) Early. W.a.l. Very dark. Touched by Turner. *R.* (b) W.a.l. Greatly lightened throughout. Pier on right dark. Touched by Turner. *R.* (c) W.a.l. Further lightened, especially sky and pier. *BM.*, *R.* (d) Completed. Left, "Painted by J. M. W. Turner, R.A."; right, "Engraved by W. Davison, 13 Howland Street, Fitzroy Square." N.o.l. *R.*

*First Pub. State.*² Art. names as above. At foot, "London, Published by J. M. W. Turner, R.A., 47 Queen Ann Street West, May, 1830." Before Title.

Second State. Title added in open caps with line in letter.

The oil picture was in the collection of Mr. John Naylor.

¹ It is not certain that this plate and the next were actually published.

² It is doubtful if this fine plate was published. All the impressions which I have seen (other than Engraver's Proofs) bear the stamp of the Turner Sales of 1873-4.

797. BOCCACCIO, THE BIRD CAGE. 1830.

Engraved by J. P. Quilley. 16½ by 22¼.

White marble palace high in background, seen through trees of terraced garden. In front, glade with many ladies and courtiers seated; empty birdcage in centre.

Engraver's Proofs. A progressive series of eight, many touched by Turner. *BM.*; others, *R.* All w.a.l. Later proofs have Art. names to left and right in small caps. N.o.l. *BM. R.*

First Pub. State. Art. names as above. Below, "London, Published Jan^y 1830 by J. M. W. Turner, R.A. 47 Queen Ann Street West." Before Title.

Second State. Title added in open caps. "Proof" low on right and faint.

Third State. Line added in caps of Title. "Proof" erased.

N.B.—Although a pub. line appears as above, it is doubtful if any impressions were issued in Turner's lifetime. All I have seen bear the stamp of the Turner Sales of 1873-4.

The oil picture is in the National Gallery.

798. FOLKESTONE. Unfinished. Date unknown.

Engraved by T. Lupton. 12⅛ by 8¼.

Sea in front; cliffs to right; Folkestone church on cliff in distance. On right smugglers in boats fishing up kegs. Cloudy evening sky with crescent moon to left.

Engraver's Proofs. One in *BM.*, on old French paper. W.a.l. Early and dark; sky, water, etc., unfinished.

The plate remained unfinished in Lupton's hands until his death. In 1879 it was published by the Fine Art Society.

1879 *Impressions.* India, on modern paper. W.a.l. Further advanced; marks of rust visible in places.

The Drawing was in Messrs. Agnew's Exhibition in 1909.

IX

THE SO-CALLED 'SEQUELS TO THE LIBER
STUDIORUM' (UNPUBLISHED). Date un-
known

For what little is known of this rare and singularly attractive series of Mezzotints—all the work of Turner's own hand—the reader is referred to Vol. i, Introduction, pp. xlv-xlv.

It is necessary to add here that since that was written, further investigation, both of Turner's Drawings and of the plates themselves, has compelled me to abandon my idea that they were originally intended as studies of moonlight under various conditions.

799. PAESTUM.

Engraved by J. M. W. Turner. 8½ by 6½.

Two ruined Greek temples on plain. Thunderstorm overhead, with lightning. Skeleton of buffalo in foreground.

Trial Proofs. (a) Early. One temple only (on left). Sky and foreground commenced. *R.* (from Stokes and Gambier Parry colls.). Oxford Univ. Galls. (b) Advanced throughout. Temple on right and skeleton in foreground, drawn in by Turner. *R.* (Stokes and Gambier Parry colls.). (c) Later. Skeleton engraved and temple on right commenced. Sky advanced. Before lights, herbage, etc., in foreground. *Slade School, London (Vaughan Bequest).* (d) Right temple completed. Light clouds added all over sky; also lights and herbage in foreground. *B., R.* (from Stokes and Gambier Parry colls.). Oxford Univ. Galls.

So far as I know, Turner carried the work no further, and the plate appears to me nearly if not quite finished. It was not among those found in Turner's house at his death.

The Drawing is in the National Gallery.

800. THE EVENING GUN.

Engraved by J. M. W. Turner. 8 $\frac{1}{4}$ by 5 $\frac{7}{8}$.

Setting sun reflected in sea and on wet shore; dark clouds above horizon. To right in shadow, man-of-war at anchor, firing gun.

Trial Proofs. (a) Early. Sun entirely hidden by upper stratum of cloud, its reflection on waves shorter than afterwards and very bright. Line of surf forms an angle with shore on right. *B., BM., Slade School, London.* (b) Sun just visible on edge of horizon; light clouds added above it. Angle in line of surf removed. *B., R., BM., Slade School.* (c) Many light clouds scraped by Turner in upper sky. Sea very dark immediately below sun, whose light is thrown strongly on one line of breaking waves. Smoke from gun less distinct than afterwards. *R. (Stokes and Gambier Parry colls.).* (d) The light clouds added. Light on breaking waves much reduced, and now continued to shore. Smoke more prominent. Rock added on horizon to left, and patches of seaweed in foreground. *R. (Heywood Hawkins coll.).* This appears to me much the most beautiful State of this charming plate.

A very slight Drawing was in the collection of the late Mr. J. E. Taylor.

801. SHIELDS LIGHTHOUSE. (Steel.)

Engraved by J. M. W. Turner. 8 $\frac{3}{8}$ by 6.

Calm sea. Full moon rising among clouds and reflected in water. Lighthouse to right; brig at anchor on left; buoy in foreground.

Trial Proofs. (a) Very early. Dark throughout. Moon $1\frac{1}{8}$ in. diam.; it and outline of halo very distinct. Before buoy on right. *BM., R. (Stokes and Gambier Parry colls.).* (b) Lightened throughout. Moon, halo, and reflections greatly softened. Buoy added on right. *BM., R. (Bale coll.), Slade School, London.* (c) Completed. Moon reduced to $\frac{5}{16}$ in. diam. Very light rays added above moon. Etched lines added on brig and buoy. *R. (Stokes and Gambier Parry colls.), Slade School. Mr. F. Bullard of Boston, U.S.A., also possesses a series of four.*

The steel-plate was found in Turner's house at his death, completely corroded.

The Drawing, which is slight, is in the National Gallery.

802. ST. MICHAEL'S MOUNT. (Steel.)

Engraved by J. M. W. Turner. $8\frac{3}{8}$ by $5\frac{1}{16}$.

Sea in front, very dark; dark bank of cloud over it, with light breaking on horizon. Sky clear on left, with crescent moon. One Trial Proof has St. Michael's Mount drawn in in pencil by Turner, but it would appear never to have been engraved.

Trial Proofs. Two only. (a) Early. B. (b) Mount drawn in pencil by Turner and reflection of moon on water touched in white. R. (Stokes and Gambier Parry colls.).

The steel-plate was found at Turner's death completely corroded. The moon's reflection had been added, but not the Mount.

The Drawing is in the National Gallery. The Mount does not appear in it.

803. SHIP IN A STORM. (Steel.)

Engraved by J. M. W. Turner. $8\frac{1}{2}$ by $5\frac{1}{16}$.

Wild sea with black heavy storm-clouds. On left, ship in trough of sea. Light (from moon?) breaking behind clouds on right.

Trial Proofs. (a) Early, unfinished. Masts and rigging of ship only faintly visible. R. (Stokes and Gambier Parry colls.), *National Gallery, London* (in same frame as the Drawing). (b) Ship more made out; masts, sails, etc., more distinct. No lightning. BM.

The steel-plate was bought by Messrs. Colnaghi at the Turner Sales in 1873. It was then in excellent condition, as was shown in some impressions printed by the late Sir Seymour Haden for Turner's executors. Those subsequently taken for Messrs. Colnaghi were badly printed and of little value; the plate moreover had been retouched and I believe the lightning had been added.

The very slight drawing is in the National Gallery; the ship is in pencil.

804. THE MEW-STONE.

Engraved by J. M. W. Turner. $8\frac{7}{8}$ by $6\frac{1}{4}$.

Heaving sea in front; Mew-Stone on right in deep shadow from heavy thunder-cloud. Light (from moon?) behind cloud and on horizon. Spray (?) driving up side of Mew-Stone. *N.B.*—The unfinished state of the only impression known, makes it impossible to say what Turner's final intentions might have been.

Trial Proofs. One only, as described above; it has "pointings" in the margins. *R.* (Stokes and Gambier Parry colls.).

This plate much resembles the earlier *Mew-Stone* of the 'South-east Coast' (No. 97), but there is no ship here, and the sky and coast-line are entirely different. There are several sketches in the National Gallery.

805. CATANIA, SICILY. (Copper.)

Engraved by J. M. W. Turner. $8\frac{3}{8}$ by 6.

Dark sky with great break of light in centre from lightning. Calm sea. Catania in distance on right. Fishing-boat in shadow on left. Etna in distance on left (in late proofs only).

Trial Proofs. (a) Early. Sea, etc., very dark. No boat on left. *B.*, *BM.* (two). (b) Boat drawn in in pencil by Turner. *R.* (Stokes and Gambier Parry colls.). (c) Engraving carried much further. Boat added. Sky softened all over, and water cleared and lightened throughout. Reflections of towers and dome added. Etna faintly visible on left. Very beautiful. *B.*

The copper-plate was bought by Messrs. Colnaghi at the Turner Sales in 1873. Impressions taken by Sir Seymour Haden before the Sale show great alterations from (c). Etna, with smoke rising, has been sharply defined, and light ripples appear all over the sea. The plate was subsequently retouched all over for Messrs. Colnaghi, further impressions being taken from it.

A very slight sketch was in the collection of the late Mr. J. E. Taylor.

806. STUDY OF SEA AND SKY. (Copper.)

Engraved by J. M. W. Turner. $8\frac{5}{16}$ by $6\frac{1}{16}$.

Evening, after sunset. Calm sea; banks of dark cloud over water; sky lighter above, with light breaking upwards.

Trial Proofs. (a) *R.* (Stokes and Gambier Parry colls.). (b) Similar, but very faint. *BM.*

This copper-plate was also sold in 1873. One or two good impressions were previously taken from it by the late Sir Seymour Haden. The subsequent ones were very badly printed. They show work on the sky and water later than either of the *Trial Proofs*, especially some new lights in the foreground.

807. BRIDGE AND MONUMENT. (Steel.)

Engraved by J. M. W. Turner. $8\frac{5}{16}$ by $5\frac{1}{8}$.

Bridge of single arch on right; beside it, on left, tall monument or obelisk. Water in front. Light (moonrise?) breaking behind dark strata of cloud.

Trial Proofs. (a) Sky brilliant, with light and dark clouds sharply contrasted, and light rays breaking upwards distinct throughout. *B., R.* (Stokes and Gambier Parry colls.). (b) Sky very much subdued throughout. Plate much duller; still unfinished. *R., BM.*

The very slight Drawing is in the National Gallery.

808. SHIP AND CUTTER. (Steel.)

Engraved by J. M. W. Turner. $8\frac{1}{16}$ by $6\frac{1}{8}$.

Driving mist and rain over heaving sea; light breaking in centre. Brig in full sail to left; cutter to right.

Trial Proofs. (a) Early. Very dark. Break in sky much smaller than afterwards, and no edges of cloud visible above brig. *BM.* (b) Lightened all through. Break in sky much larger. Light edges added to clouds above brig. *R.* (Stokes and Gambier Parry colls.).

The steel-plate was sold in 1873. Impressions taken by the late Sir Seymour Haden before the Sales show the clouds much more made out than in (b), and the break in the sky much lighter; the lights on the waves are also much brighter. The later impressions (probably retouched) have the mast, sails and details generally more made out.

The very slight Drawing, in pencil and colour, was in the collection of the late Mr. J. E. Taylor.

809. GLOUCESTER CATHEDRAL [?], also known as "Boston Stump" and "The Hare." (Copper.)

Engraved by J. M. W. Turner. $8\frac{5}{16}$ by $6\frac{5}{8}$.

Sun setting behind tall church tower in distance, across flat country. River to right, bordered by long line of trees. Late impressions have a hare and a group of burdock leaves in foreground.

Trial Proofs. (a) Early. Before outline of setting sun behind tower; very few light clouds in upper sky. No hare or burdock leaves in foreground, which is not yet made out. *B.* Another, touched by Turner. *R.* (Stokes and Gambier Parry colls.). (b) Later. Sky more worked on. Hare, burdock leaves, etc., added. *Slade School, London.*

The copper-plate was sold in 1873. Impressions taken before the Sale by the late Sir Seymour Haden show further work than (b). The sun is distinctly outlined behind tower; many more light clouds are added in upper sky, the line of trees by river is greatly added to and extended across plate, and the lights on burdock leaves, etc. are much brightened. Some of the modern impressions, especially those printed in black ink, are very attractive.

The Drawing is in the National Gallery. There is no hare or foreground leafage.

- 809a. THE MEDWAY—THUNDERSTORM WITH RAINBOW (Unfinished).

Engraved by J. M. W. Turner. $8\frac{7}{8}$ by $6\frac{1}{8}$.

Still reach of estuary; Rochester Castle and Cathedral at water's edge, in distance, indistinct. Very dark sky with wide rainbow stretching across plate. Boat and barges in front.

The only impression of this plate known to me is the one (unfinished) in my own possession. I had formerly imagined it to have been intended by Turner for 'The Rivers of England,' and it is included with them (No. 769) in the General List in Vol. i, p. cix. But I had always had doubts on the point, and on seeing the Drawing at the Taylor Sale of this year (1912) I was at once struck both with its unlikeness to the elaborate, highly-finished Drawings of the 'Rivers,' and the striking similarity of its slight, sketchy style, to that of nearly all the known Drawings of the

'Sequels.' I have therefore, with some confidence, placed it among the latter Series, which are accordingly brought up to twelve in number, in place of eleven. Even this fact, slight as it is, may perhaps count as an argument in favour of its inclusion here. Turner, when starting any series of engravings, was usually very definite in his ideas as to what the ultimate number was to be (although he might afterwards depart from it), and I find it difficult to believe that he would ever have stopped at eleven.

It is now, I fear, too late to hope that more examples may be discovered of this mysterious and most attractive Series, for which, failing some light on its origin, I regret that I can suggest no better name.

The Drawing is now in the possession of Mr. Ernest Debenham. There is another—smaller—in the National Gallery (Finberg, Vol. ii, Sect. ccviii).

TWO LATE MEZZOTINTS.

810. THE VINTAGE AT MACON. 1856.

Engraved by T. O. Barlow, R.A. 32 $\frac{3}{8}$ by 19 $\frac{1}{8}$.

In centre, bend of wide river winding through plain, seen from terrace. Bridge in mid-distance; town to right. Tall pines in foreground, with figures below *en fête*.

The Etching. Trial Proofs in various stages, all w.a.l. *V. and A. Museum.* Completed. Left, "Painted by J. M. W. Turner, R.A., 1803"; right, "Etched by T. Oldham Barlow, 1856"; centre, "London, Published Nov^r 3^d 1856 by Henry Graves & Co, etc, for the Artists' General Benevolent Fund." Below, "The Festival of the Vintage." Monogram in centre, with "Vincit amor patriæ."

The Mezzotint. Trial proofs in various stages—none completed. *V. and A. Museum.* Some w.a.l., and others with Title and Monogram as the Etching. The completed plate is, I believe, still on sale by the A.G.B.F.

The Etching of this plate has always appeared to me a fine work of art, but I regard the Mezzotint as wholly unsatisfactory. Both were executed after Turner's death.

The oil picture is in the possession of the Earl of Yarborough.

811. THE WRECK OF THE MINOTAUR.

Engraved by T. O. Barlow, R.A. 32 $\frac{1}{4}$ by 23 $\frac{1}{8}$.

Wild sea, with wrecked ship on beam-ends on left; passengers and sailors clinging to spars, and rescued by boats.

As Published. India. Centre, arms of Earl of Yarborough; presentation inscription above. Most impressions have engraver's signature in pencil on right. Art. Gen. Benev. Institution.

The oil picture is in the possession of the Earl of Yarborough.

PART III. AQUATINTS (PLAIN AND COLOURED)

Turner virtually used the Aquatint process only as a basis for Colour, for which it is pre-eminently suited. But although colour-engraving was much in vogue both immediately before and during his lifetime, and was carried to high perfection in England, and especially in France, the instances in which he employed it were comparatively few and unimportant.

At first sight this seems strange, as Turner was without question a great colourist—perhaps one of the greatest. The explanation of his neglect of colour-engraving lies, I think, in the fact that, from his earliest art life, a very large proportion of his work, especially his work in water-colour, was directly commissioned and carried out with a view to its reproduction in *black-and-white*—in Line Engraving in fact. Probably no painter ever understood the resources and the requirements of that process as Turner did, and by the time that he had reached the position of being consulted by publishers as to how his works should be reproduced, he had become so much accustomed to design for black-and-white, that he would probably have found it difficult to adapt himself to so different a method as Aquatint in conjunction with Colour. Moreover, the latter process, although it would possibly have been more popular, would not have adapted itself equally well when large numbers of impressions were required—as was often the case with book-illustrations. Mezzotint he did try, and with eminent success so far as the art results went, but both he and the publishers found that even with steel plates, the nature of the process inherently debarred it from yielding a sufficient number of good impressions to allow of an adequate pecuniary return. “Steel-facing” had not then been discovered. For other reasons, also, it was unsuited for book-illustrations. Anyhow, Turner seems never

to have given serious attention to Aquatint. Looking at the extremely beautiful results obtained with such plates as *Cassiobury* (No. 818) and *Teignmouth* (No. 829), his virtual neglect of the process may be regretted.

I

812. THE MAUSOLEUM AT BROCKLESBY. (Plain.) Probably about 1800.

Engraved by F. C. Lewis. $23\frac{3}{4}$ by $17\frac{3}{4}$.

Large circular classical domed building, with tomb in centre; railings round. Flat country; distant sea on left.

The Open Etching.

Engraver's Proofs. W.a.l. BM.

As Published. Title, Art. names, etc.

The Drawing perished in a fire at Brocklesby Hall, Lincolnshire. There is a sketch in the National Gallery, No. CXXI, U, and a "Mausoleum Sketch-book" (LXXXIII).

II

SOME SERIAL UNKNOWN—1807-1809

813. CHRIST CHURCH CATHEDRAL, OXFORD. (Coloured by hand.) 1807.

Engraved by R. Reeve. $11\frac{13}{16}$ by $9\frac{7}{16}$.

Tower and E. end of Cathedral seen from College garden. College buildings to right. Gardener and dog in foreground.

As Published. Title in centre; Art. names; below, "Published April 10, 1807, by R. Reeve, 7 Vere Street, Bond Street"; all in ital.

The impressions of this plate vary widely in colouring. The same applies to the three succeeding subjects.

The Drawing is in the possession of Mr. H. S. Theobald, K.C.

814. CLARE HALL, CAMBRIDGE. (Col^d. by hand.) 1807.

Engraved by R. Reeve. $11\frac{1}{16}$ by $9\frac{9}{16}$.

College buildings in centre, seen from College Back; the Cam between, with bridge. Roof of King's College Chapel behind.

As Published. As No. 813.

The Drawing was sold at Christie's on June 3, 1912.

815. PETERBOROUGH CATHEDRAL. (Plain and Col^d. by hand.) 1809.

Engraved by R. Reeve. $11\frac{1}{16}$ by $9\frac{9}{16}$.

Cathedral in distance, seen from N. over trees. Road in foreground by pond.

As Published. As No. 813, with Date, May 1, 1809, and "Reeve and Jones" as Publishers.

816. MALMSBURY ABBEY. (Col^d. by hand.) 1809.

Engraved by R. Reeve. $11\frac{1}{16}$ by $9\frac{11}{16}$.

Abbey ruins in mid-distance, on high bank, above stream. Field in foreground; man with dog driving sheep.

As Published. As No. 815.

There are many sketches of Malmesbury Abbey in the N.G., from one of which this print was doubtless taken.

III

'AQUA PICTURA'—1812

817. AUTUMN—SOWING GRAIN. (Outline, Plain, and Coloured.) 1813.

Engraved by J. Hassell. 12 $\frac{1}{8}$ by 8 $\frac{5}{8}$.

Church tower and village in mid-distance, among trees. In foreground, man sowing grain and woman feeding poultry; dog and pond to right.

Published in four States, with instructions to Students for copying: (1) Open Etching; (2) Plain Aquatint; (3) Tinted Ditto; (4) Full-coloured (by hand). Lettering as below:

The Open Etching. W.a.l.

Subsequent States. Title, etc., in ital. Below, "London, Pub. June 1, 1813, by Hassell & Co., No. II Clements Inn." Later edition, "July 1, 1818, Pub. T. McLean."

IV

'HISTORY AND DESCRIPTION OF CASSIOBURY PARK'—1816

818. CASSIOBURY, HERTFORDSHIRE—THE SEAT OF THE EARL OF ESSEX. (Plain and Col^d.)

Engraved by R. Havell and Son. 11 $\frac{3}{4}$ by 7 $\frac{1}{8}$.

Mansion in distance in wooded park sloping to valley in which are small river and canal. Deer in foreground; barges on right.

First Pub. State (1816 Edn.). Printed in cols. and finished by hand. Title and Dedn. in open caps. Art. names in ital. Pubd. Dec. 2, 1816, by R. Havell, etc.

Later States (1837 Edn., Pubd. by John Britton, F.S.A.).

A. Extra Large Paper Edn. (20 Copies only). Hand-coloured. Cut close so as to remove previous lettering, and mounted on buff cardboard, 23 by 16.

B. Plain or faintly Tinted. Title and Art. names as in First Pub. State. Dedn. and Pub. line removed.

A slight Drawing is in the Manchester Whitworth Institute.

This beautiful plate is one of the finest nineteenth-century English Coloured Aquatints known to me.

819. WEST FRONT, CASSIOBURY. (Plain and Col^d.)

Engraved by Hill. 8 by $9\frac{5}{16}$.

Part of Gothic Chapel on right. Deer, peacocks, and dogs in front.

The Open Etching. BM.

First Pub. State (1816 Edn.). Plain, generally in brown ink. Title as No. 818, in open caps. Art. names in ital.

Later States (1837 Edn.).

A. In Cols., as No. 818.

B. Plain, in grey or brown ink. Title altered to "View at South West Angle."

820. NORTH-WEST FRONT, CASSIOBURY. (Plain and Col^d.)

Engraved by Hill. $11\frac{7}{16}$ by $7\frac{15}{16}$.

Side view of mansion, with chapel to right. Road in foreground through park; woodcutters on right.

The Open Etching. MT.

First Pub. State (1816 Edn.). Plain. Title as No. 818.

Art. names in ital.

Later States (1837 Edn.).

A. In Cols., as No. 818. A man and several hounds added in body colour in foreground.

B. Plain. Title altered to "View from N. West."

The Drawing is in the possession of Mr. C. Morland Agnew.

821. THE GREAT CLOISTER, CASSIOBURY. (Plain and Coloured.)

Engraved by Hill. $11\frac{3}{8}$ by $7\frac{1}{8}$.

Interior of vaulted cloister. Table in centre on which are flowers, vases, etc.

First Pub. State (1816 Edn.). Plain, grey, or brown ink. Title in open letters. Art. names in ital. Before armour and swords on end wall. (*N.B.*—An impression in *BM.* is w.a.l.)

Later States (1837 Edn.).

A. In Cols., as No. 818. Before armour and swords.

B. Plain. Armour and swords added on end wall.

The Drawing is in the possession of Mr. Davidson.

V

FOUR LARGE COLOURED VIEWS IN SUSSEX
(PRIVATELY PRINTED). ABOUT 1818

This fine series of plates was engraved somewhere about 1816-8 for the eccentric John Fuller, M.P., of Rosehill (now known as Brightling Park), Sussex. I believe they are printed in colour and finished by hand. They are of extreme rarity.

822. ROSEHILL.

Engraved by J. C. Stadler. $22\frac{1}{8}$ by $15\frac{3}{8}$.

Slopes of wooded park in front, looking across level country to sea. Beachy Head in distance. Summer-house on hill to right. Labourers and sheep in foreground.

As Issued (Privately). Printed in Cols. and finished by hand. Title in centre in shaded caps. Art. names in ital. *BM., R., Mr. Bourdillon.*

The Drawing is in the possession of Mr. C. Morland Agnew. Its original title was 'The Vale of Pevensey from Rosehill Park.'

823. ASHBURNHAM.

Engraved by J. C. Stadler. 22 $\frac{1}{4}$ by 15 $\frac{3}{8}$.

Mansion in centre under slopes of park; church tower to left among trees. Pond in foreground partly hidden. Woman picking mushrooms. Rainbow on left.

As No. 822 in all respects.

The Drawing is in the possession of Mr. Fairfax Murray.

824. BEAUPORT.

Engraved by J. C. Stadler. 22 $\frac{1}{8}$ by 15 $\frac{7}{16}$.

Road in front with coach descending hill in cloud of dust. Country house on high ground to right. Sea in distance.

As. No. 822.

The Drawing is in the possession of Messrs. Agnew.

825. BATTLE ABBEY.

Engraved by J. C. Stadler. 22 $\frac{1}{8}$ by 15 $\frac{3}{8}$.

Abbey in mid-distance on ground sloping to right; town behind to left. Boys in foreground stoning snake.

As No. 822.

The Drawing is in the possession of Mr. Fairfax Murray.

VI

‘THE NORTHERN CAMBRIAN MOUNTAINS’
1820

826. VIEW NEAR PLYNLIMMON. (Plain and Col^d.)*Engraved by T. H. Fielding. 9 by 5 $\frac{3}{4}$.*

Mountain on left with wooded slopes. Farmhouse with palings in front, below among trees.

As Published. Printed in Cols. and finished by hand. Title in open caps. Art. names in ital. Above Title, “Pub^d July 1st 1820, by T. Clay, 18 Ludgate Hill, London.” *BM., R., Ward.*

N.B.—I have seen an impression printed Plain, but I believe that all published were Coloured.

VI A

826a. THE THREE SWORDS. (Col^d. by hand.) Privately Printed. 1821.

Engraver unknown. About 6 by 10.

The swords are those of Cromwell, Fairfax, and Lambert, preserved at Farnley Hall. They pierce a document headed "By the King." To two are attached signed commissions. At top are Cromwell's hat and Lambert's signature. Below is inscription: "Cause and Effect; 1626 = 1648." Historical description accompanies. Printed on inside of sheet $9\frac{1}{2}$ by $11\frac{1}{2}$. Outside is title, "Prerogative and Privilege." *MT., R.*

The Drawing is at Farnley Hall, and the Engraving was made for the Fawkes family.

VII

'THE SCENERY OF SOUTH WALES.' 1822-1836

827. LLANTHONY ABBEY, MONMOUTHSHIRE. (Plain and Col^d.) 1823.

Engraved by G. Hunt. $9\frac{1}{4}$ by 6.

Abbey ruins at foot of wooded hill, the top of which is in clouds. River in front between rocky, wooded banks. Figures and dogs on left.

As Published. Col^d. by hand. Title in open caps. Art. names in ital. Above, "Pub^d Feb^y 1st 1823, by T. Clay, 18 Ludgate Hill, London." *Cardiff Pub. Library. R.*

N.B.—Plain impressions of this charming subject may exist, but I believe that all published were Coloured.

There are two or three early Drawings in the N. G.; another is in the possession of Mr. T. E. Watson, and another in the collection of the late Mr. J. E. Taylor, where is also the fine later Drawing of the same subject which Turner made for 'England and Wales.'

VIII

828. A SHIPWRECK. (Plain and Col^d.) 1825.

Engraved by Theodore Fielding. 22 $\frac{3}{8}$ by 16 $\frac{1}{8}$.

For Description see the Mezzotint of the same subject, No. 751.

Engraver's Proofs. Plain. Completed. W.a.l. *BM., MT.*

First Pub. State. Plain. Art. names in Rom. type. Before Title and Pub. line. *R.*

Later State. Col^d. by hand. Title in centre in caps with line inside. Above, "London, Published November 1st 1825 by R. Lambe, Gracechurch Street, and J. Brooker, Southampton Row, Russell Sq^{re}." *R., Ward.*

IX

'A SELECTION OF FACSIMILES OF WATER-COLOUR DRAWINGS BY BRITISH ARTISTS.' 1828

829. TEIGNMOUTH. (Plain and Col^d.) 1828.

Engraver unknown. About 14 by 10 $\frac{3}{16}$.

Broad estuary in front, setting sun reflected down centre. Town in left distance. Hulls of dismantled boats on right.

First Pub. State. In Cols. In centre, under plate-line, "Pub. by R. Bowyer and M. Parkes, Pall Mall, 1827." In left corner, inside plate-line, "J. M. W. Turner," in ital. writing. *MT., R., Ward.*

Later State. A. Plain. Upper sky considerably altered. Pub. line altered to "Pub. by M. Parkes, 22 Golden Square, London, 1836." *R.*

B. The same, Coloured. *R.*

This beautiful plate is similar in design to No. 95 of 'The Southern Coast.' There is an oil painting of the subject at Petworth.

X

830. GROUSE SHOOTING. This Aquatint (which is included in the General List in Vol. I, p. cxiii), and the rest of the same sporting series, are not after J. M. W. Turner, but after a contemporary sporting artist of the name of Turner. There is, however, a *Grouse Shooting* Chromo-lithograph after J. M. W. Turner—see No. 848.

XI

AQUATINTS OF UNKNOWN ORIGIN

831. TOURS, LOOKING BACKWARDS. (Unpublished.)

Engraved by F. C. Lewis. $7\frac{1}{2}$ by $5\frac{7}{8}$.

Loire to right, crossed in distance by long bridge. Cathedral towers beyond, dimly seen. Houses and quay to left, with peasants, mules, etc. Sun reflected in river.

Engraver's Proofs. W.a.l. BM., R., Ward.

Taken from the same Drawing as No. 442 in the 'Rivers of France.'

832. PROMENADE ON THE RAMPARTS OF NANTES. (Unpublished.)

Engraved by F. C. Lewis. $7\frac{1}{8}$ by $4\frac{1}{16}$.

Broad avenue between trees with many promenaders. Church on right. Peasant women and children seated on left.

Engraver's Proofs. "F. C. Lewis sc" etched in right corner of margin. N.o.l. One impression. R.

The Drawing for this, the companion plate to No. 831, was in the possession of the late Dr. Crawford Pocock of Brighton.

832*a*. ROUEN, LOOKING UP THE RIVER. (Plain and Coloured.) Date unknown.

Engraved by Himely. 11 $\frac{5}{8}$ by 8 $\frac{3}{8}$.

N.B.—In the 'General List' in Vol. i, p. cxiv, this plate is erroneously described as "No. 838, Plain Lithograph."

River to right, bridge of boats and stone bridge beyond. Houses, quays, and shipping to left; cathedral seen above. Many boats and figures in foreground; steamboat to left.

This plate is a copy of No. 465 of 'The Rivers of France.'

Title in centre in large ital. Left, "Dessiné par J. M. W. Turner"; right, "Gravé par Himely." Two Plain impressions. *BM., R.* One, Coloured, *R.*

832*b*. ROUEN, LOOKING DOWN THE RIVER. (Plain.) Date unknown.

Engraved by Himely. 11 $\frac{5}{8}$ by 8 $\frac{3}{8}$.

River in front on right crossed by bridge. Town beyond, dominated by Cathedral. Rainbow to right; smoke at left angle of Cathedral.

This plate is a copy of No. 466 of 'The Rivers of France.'

Lettering as No. 832*a*. One impression (Plain). *BM.*

I have little doubt that Coloured impressions also exist.

MARVY'S 'LANDSCAPE PAINTERS OF ENGLAND.' 1852

832*c*. LINLITHGOW PALACE. (Plain and Col^d.)

Engraved by L. Marvy. 9 $\frac{3}{16}$ by 6 $\frac{7}{16}$.

N.B.—In the 'General List' in Vol. i, p. cxiv, this plate is erroneously described as "No. 836, Plain Lithograph."

Castellated palace and church tower among trees on shore of loch. Boy and dog in foreground with cows.

This plate is a copy of No. 199 in 'The Provincial Antiquities of Scotland'; it is mainly in Aquatint, with apparently both soft-ground and ordinary etching added.

As Published. Left, "J. M. W. Turner, R.A."; right, "L. Marvy," in ital. writing. *BM., MT., R., Ward.*

Monsieur Louis Marvy was a skilful landscape painter and engraver who was driven from France in the revolution of 1848. In London he made the acquaintance of Thackeray, who wrote for him charming notices of the twenty examples of English Landscape Painters in the work named above.

PART IV.—LITHOGRAPHS AND CHROMO-LITHOGRAPHS

The instances in which Turner employed Plain Lithography are so few as to need no notice. And the Chromo-lithographs to be described hereafter—except possibly in two cases—cannot strictly be said to come within the “Engraved work of Turner published or projected during his lifetime.” I have included them, however, for various reasons. (1) The first two examples—*Grouse Shooting* and *Woodcock Shooting* (Nos. 848 and 849) published in 1852, were undoubtedly among the earliest Chromo-lithographs produced in England, and I think that Turner, who was living in 1851,¹ and was known always to be keenly alive to any new discovery in reproductive art processes, might very probably have been shown the proofs of those two plates, if indeed he had not been consulted in their production. Appearing as they did in 1852, they would doubtless have been in preparation during the preceding year, and certainly no publisher would have dared to reproduce any work of Turner’s during his lifetime, without his sanction. Unfortunately I find it impossible now to ascertain the precise facts and dates of the appearance of any of the early Chromo-lithographs. The late Mr. Gambart, the head of the publishing firm of that name, whose recollections of such matters went further back into the nineteenth century than those of anyone else I have known of late years, could not give me any exact information, but he agreed with me as to the probability of Turner’s having at all events been acquainted with the fact of their production. The other firms then connected with that branch of the art-publishing trade (Messrs. McQueen and Co., Rowney and Co., and others) have all kindly allowed me access to their books, but none of the latter go back so far as 1852, the date in question.

¹ Proofs of two of his Line engravings were brought to him to be touched on his deathbed in that year. See p. 345.

(2) Although no doubt colour-printing has made enormous strides since that Early Victorian time, especially during the last few years, yet many of these early Chromo-lithographs seem to me distinctly attractive, and, I venture to think, merit the title of "works of art." They were produced with infinite pains and trouble. All the printing then was hand-work, and it was no infrequent thing for Chromo-lithographs to require as many as twenty or more separate stones, each giving its own shade or tone, and requiring its separate printing on each individual impression. This involved a large amount of time and care, and, moreover, the selection and order of these stones, in itself needed experience, taste, and an accurate eye for colour. It will be observed that it is rare that any two impressions of the early hand-printed Chromo-lithographs are exactly alike.

I say the *early* Chromo-lithographs. Unfortunately, somewhere in the sixties or thereabouts, it was discovered that they could be printed by machinery instead of by hand—of course, at far less expense—and at once all their individuality and their charm vanished. So much was this the case, that in quite a few years even a Mid-Victorian public became disgusted with them, and they ceased to be regarded as serious works of art.

It is curious when an art drops out as this did, how soon examples of it become rare! During researches spreading over twenty or thirty years, I have not been able to find more than one or two examples of certain early Chromo-lithographs. There is also a Series of hand-coloured Lithographs (Nos. 844 to 847b) of which it is evident, from the blanks in the numbering, that there are several missing from my List, the names of which even are unknown to me.¹

Amongst the most attractive of the works to which I have been alluding I would name *Banks of the Tavy* (No. 851), *Moonlight at Millbank* (No. 854), the large and really splendid *Venice—the Dogana*, and *Ulysses deriding Polyphemus* (Nos. 858 and 860), also

¹ To anyone interested in these prints I would suggest that the corridors and bedrooms of country hotels are a likely hunting ground; it must, however, be remembered that there are very rarely any Titles visible, it having been customary to print the latter and the artist's name on a label on the back.

the charming little *Gothic Bridge at Eudes, Tours* (No. 863) which can be easily mistaken for a water-colour drawing.

But the days of Chromo-lithography—possibly also of black-and-white reproduction of landscape—I think are over. Photographic colour-printing is advancing in efficiency and attractiveness with giant strides. Beautiful work has been and is being done in Paris and in Vienna, and I am happy to say that recently Mr. Hollyer has exhibited a series of six of his reproductions of Turner's water-colour sketches, the best of which seem to me equal to or finer than any Continental work in colour that I have seen—indeed extraordinarily close to the Drawings in the National Gallery from which they were taken.

Section A.—Lithographs, Plain or Coloured by Hand.

N.B.—This Section now includes both Sections A and B of the List in Vol. I, Part IV, p. cxiv.

833. VIEW OF LEEDS. (Plain.) 1823.

Engraved by J. D. Harding. 17 $\frac{1}{8}$ by 11 $\frac{7}{8}$.

City in distance, partly hidden by smoke, seen from parapetted road over hill in right foreground, on which are men with loads, and milk-cans on donkeys.

Left, "J. M. W. Turner, R.A. del."; right, "J. D. Harding Lithog." Title in open caps, "Leeds, from a Drawing in the possession of J. Allnut, Esq. London, Pub'd by Rodwell & Martin, etc., 1823. Printed by Hullmandel." *BM., MT., R.*

Said to have been intended for an illustration to Whitaker's 'Leodis and Elmete.' I have, however, never seen it in a copy of that work.

The Drawing was in the possession of Mr. Ruskin.

'SCOTLAND DELINEATED,' 1851—1852

834. MELROSE ABBEY FROM THE WEST. (Plain and Col^d.) 1852.

Engraved by W. Simpson. 16½ by 13⅝.

The Abbey ruins extending across plate. Man lying on turf in foreground.

Original Issue. In above work. (a) In centre, "London, Published 1st May 1852 by E. Gambart & Co.," etc. Right, "Day & Son, Lith^{rs} to The Queen." Title on right inside plate-line. *R.* (b) Added on left: "J. M. W. Turner, R.A. del.—W. Simpson lith." *Ward.* (c) Left, altered to "Drawn by J. M. W. Turner, R.A."; right, "W. Simpson lith." Pub. line by Gambart with date 1852. *BM.*

Later Issue. In 'Home Scenery,' Pl. 12. Left, "Drawn by J. M. W. Turner, R.A."; right, "W. Simpson Lith." Centre, "London, Published by P. Delarue & Co.," etc. At top, 'Home Scenery.' *R.*

I believe that both this and its companion plate (No. 835) were issued in Colours, but I have only seen a Coloured impression of the latter.

835. TUMMEL BRIDGE, PERTHSHIRE. (Plain and Col^d.) 1852.

Engraved by J. Barnard. 17½ by 11.

Bridge in centre over rocky stream; cottages on left; smoke below; mountains beyond. Two men in left foreground.

Original Issue. (a) Left, "Painted by J. M. W. Turner, R.A."; right, "Lith. by J. Barnard." Centre, "London, Published May 25th, 1852, by E. Gambart & Co.," etc. Title on left inside plate-line. *BM., R.* (b) All lettering removed except Title.

836. LINLITHGOW PALACE. *See No. 832c.*

837. CHÂTEAU DE LA MALLERAIE [*sic*]. (Plain.) 1855.*Engraved by R. C. Hulme. 10 $\frac{3}{8}$ by 7.*

Broad reach of Seine, with château in mid-distance at water's edge on left; spire beyond. Row-boat in front, with peasant women. Stormy sky; rainbow on right.

Left, "J. M. W. Turner"; right, "R. C. Hulme lith.," both inside plate-line. Title in centre in caps.

One impression only known to me. *R.* I do not know where this plate appeared; it is a reversed copy of No. 469 in the 'Rivers of France.'

838. ROUEN LOOKING UP THE RIVER. See No. 832a.

'LANDSCAPES BY EMINENT ENGLISH MASTERS,' 1852

839. THE WATER MILL. (Plain and Col^d. by Hand.) 1852.*Engraved by W. Gauci. 14 $\frac{5}{16}$ by 10 $\frac{1}{2}$.*

Mill to left, with water-wheel. Wooden bridge on which are two figures to right. Stream in front.

As Published. Title in centre in open caps.; below, "From a Drawing by J. M. W. Turner, R.A." Left (low), "London, Published 15th June 1852 by E. Gambart & Co.," etc.; right, "Drawn on stone by W. Gauci—Printed by M. and N. Hanhart." At top, "Landscapes by Eminent English Masters, No. 1." Plain, *BM.*, *Ward*. Coloured, *BM.*, *MT.*, *R.*

840. HATFIELD CASTLE. (Plain and Col^d. by Hand.) 1852.*Engraved by W. Gauci. 14 $\frac{5}{8}$ by 11 $\frac{7}{8}$.*

Castle ruins on left of bridge, over which waggon is passing. Shallow stream in foreground.

As Published. Lettering as No. 839, with "No. 2" at top, in place of "No. 1." *BM.*, *MT.*, *R.*

SINGLE LITHOGRAPH

840a. ON THE THAMES. (Plain [?] and Coloured by Hand.)
Circa 1852.

Engraver unknown. 15 $\frac{1}{4}$ by 10 $\frac{5}{8}$.

Side stream of Thames flowing to right, under trees. Country house on left on opposite bank, partly hidden by trees. Woman spreading linen. El buck in left foreground.

One impression only known to me, w.a.l., *Mr. A. Wallis*.

The same subject was engraved in line by R. Wallis for the 'Art Journal' of 1854, and was reprinted in late editions of the 'Turner Gallery.'

'SCENERY, LANDSCAPES AND INTERIORS,' 1852

841. ST. DONAT'S CASTLE, GLAMORGANSHIRE. (Plain
and Col^d. by Hand.) 1852.

Engraved by W. Gauci. 17 $\frac{3}{8}$ by 11 $\frac{3}{4}$.

Road in foreground, with cattle in pool on left; two donkeys on right, under trees. Castle in distance in centre.

Plain. Left, "From a Drawing by J. M. W. Turner, R.A."; right, "Drawn on stone by W. Gauci." Centre, under plate-line, "London, Published 1st December 1852 by E. Gambart & Co.," etc.; Title in open caps below. At top, in caps, "Scenery, Landscapes & Interiors. Pl. 5." Low on left, "M. & N. Hanhart, Lithog." *BM., Ward.*

Coloured. Cut close and lettering removed. *BM., R.*

The Drawing is in the possession of Mrs. T. Ashton.

‘THE TURNER LEGACY’—‘Facsimiles in Lithography and Chromo-Lithography of Water-Colour Drawings made from the original Pictures and Drawings, the Property of the Nation.’ Published by J. McQueen.¹

842. BLIGH SANDS. (Plain [?] and Col^d. by Hand.) Probably about 1852-6.

Engraver unknown. $18\frac{1}{16}$ by 14.

Breezy sea; many boats and smacks running before wind. Sand-bank in foreground with buoy at point. Light breaking through clouds.

Probably uncoloured impressions exist, but I have never seen one. Those in Colours are cut close and are w.a.l.; but in common with the rest of the Series, they usually have on the back a label with the Title, etc., as above. *BM., R.*

The oil picture is in the National Gallery.

843. THE SUN RISING IN A MIST. (Plain and Col^d. by Hand.) Probably about 1852-6.

Engraver unknown. $17\frac{1}{8}$ by $12\frac{1}{16}$.

Misty sunrise above calm sea. Many ships becalmed; fishing-boats unlading on left. Beach in foreground with figures and fish by pier on right.

Plain. W.a.l. *BM.*
Coloured. W.a.l. *R.*

The oil picture is in the National Gallery.

¹ The Chromo-Lithographs of this Series will be found described under Section C, pp. 416, 417.

- 843a. THE BAY OF BAIÆ, APOLLO AND THE SIBYL.
(Plain [?], and Coloured—partly by Hand and partly
Printed in Colours.) Probably about 1852-6.

Engraver unknown. $23\frac{3}{8}$ by $14\frac{5}{8}$.

Bay in centre with sandy beach; rocky coast on left. Two tall
pines in right foreground. Opposite them, Apollo and the Sibyl, seated.
As Published. W.a.l. Pub. Label on back as No. 842. *MT., R.*

This very inferior plate is unworthy of the Series.
The oil picture is in the National Gallery.

- 843b. CHILDE HAROLD'S PILGRIMAGE. (Plain [?], and
Coloured—partly by Hand and partly Printed in Colours.)
Circa 1852-6.

Engraver unknown. $23\frac{1}{8}$ by $13\frac{1}{8}$.

Italian landscape. Bend of river in centre with wooded banks,
and bridge on right. Hills to left crowned with ruins. Tall pine in
foreground; below, figures seated and dancing. Childe Harold
emerging from archway on left.

Title, etc., as No. 842. *R.*

The oil picture is in the National Gallery.

- 'THE WORKS OF J. M. W. TURNER, R.A.' A
Series of Lithographs Coloured by Hand. Pub-
lished by J. McQueen. Date uncertain—probably
about 1856.

844. PENMAENMAWR. (Plain [?] and Col^d by Hand.) Pl. 5.

Engraver unknown. $15\frac{3}{16}$ by $10\frac{7}{8}$.

Stormy sea to left; dark thunder-clouds to right. Parapetted
road in foreground, with coach approaching.

This plate and the remainder of the Series are usually w.a.l.,
and bear on the back a label with the address of J. McQueen, the
Title, and the Plate number. Their style is entirely different from
that of the 'Turner Legacy' preceding, and they evidently aim at
reproducing the effect of water-colour.

The impressions described are all in my possession, and I know

of hardly any others, although they doubtless exist. It is evident also that there were other plates in the Series, as the earliest here is Pl. 5. Probably all were taken from Turner's 'England and Wales'—this is No. 276 of that work.

845. DURHAM CATHEDRAL. (Plain[?] and Col^d by Hand.)
Pl. 6. *Circa* 1856.

Engraver unknown. 16 $\frac{1}{4}$ by 10 $\frac{3}{4}$.

Cathedral high on wooded bank on right above river; Castle beyond; bridge below. High trees on left. Sunset sky.

Taken from No. 297 in 'England and Wales.'

Title, etc., as No. 844.

846. KENILWORTH CASTLE. (Plain[?] and Col^d by Hand.)
Pl. 7. *Circa* 1856.

Engraver unknown. 16 $\frac{1}{4}$ by 10 $\frac{7}{8}$.

Castle ruins stretching along bank in centre; shallow stream below in which cows are wading. Milkmaids in foreground. Moon rising on right.

Taken from No. 266 in 'England and Wales.'

Title, etc., as No. 844.

847. KIDWELLY CASTLE. (Plain[?] and Col^d by Hand.)
Pl. 9. *Circa* 1856.

Engraver unknown. 16 by 10 $\frac{3}{4}$.

Extensive ruins of Castle on opposite bank of shallow river. Road on right with carts and figures. Windy sky; rainbow on left.

Taken from No. 294 in 'England and Wales.'

Title, etc., as No. 844.

- 847a. CAREW CASTLE. (Plain[?] and Col^d by Hand.) Pl. . . .

Castle in centre, partly hidden by trees, on low bank of shallow river. Level distance on left, with bridge and column of smoke. Cows and figures in foreground. Brilliant sky.

Taken from No. 275 in 'England and Wales.'

I have never met with this plate, but the late Dr. Crawford Pocock of Brighton, an accurate observer, told me he had seen it and the next following (*Powis Castle*).

847b. POWIS CASTLE. (Plain [?] and Col^d. by Hand.) Pl. . . .

Square castle in mid-distance on steep hill; terraced gardens below. Wooded river in front with heron on bank and another on wing. Sportsman with gun on right.

Taken from No. 285 in 'England and Wales.'

See note on preceding plate.

Section C.—Chromo-Lithographs

848. GROUSE SHOOTING.¹ (Pubd. by J. Hogarth.) 1852.

Engraved by B. and G. Leighton. 19 by 13½.

Wide stretch of moorland. Dogs at point by pool in foreground; sportsman approaching from right; others, with shooting-ponies, beyond. Sun breaking through shower.

First Pub. State. Left, "J. M. W. Turner, R.A. Del."; right, "B. and G. Leighton sculp"; Pub. line below, "London, Published by J. Hogarth, 5 Haymarket." In right corner, inside plate, "JMW Turner R.A. del." *BM., R.*

Later State. Title added in caps with line in letter. Date Nov. 30 1852 inserted in Pub. line. Streak of blue in pool on left. *R.*

This charming plate and its companion (No. 849) are among the earliest and best examples of English Chromo-Lithography. The sportsman in the foreground is Turner himself; his host, Mr. Fawkes of Farnley Hall, is on the shooting-pony.

The Drawing is in the Hertford House Collection.

849. WOODCOCK SHOOTING. 1852.

Engraved by B. and G. Leighton. 19 by 13¼.

Road on left sloping downwards through wood on side of steep hill. Sportsman in foreground beside pine tree, by which woodcock has just been flushed by beater.

First Pub. and Later States. As No. 848, except that Turner's name is in left corner. *BM., R., Ward* (unfinished).

The Drawing is in the Hertford House Collection.

¹ See also *Aquatints*, No. 830, p. 402.

MISCELLANEOUS CHROMO-LITHOGRAPHS

- £50. ROCKETS AND BLUE LIGHTS. (Pubd. by Day and Sons.) 1852.

Engraved by R. Carrick. 29 $\frac{5}{8}$ by 22 $\frac{1}{8}$.

Night. Stormy sea on flat coast. Lighthouse, town, and pier on left. Brilliant rockets in centre reflected on wet sands. Figures in left foreground watching approaching steamers.

1s Published. Left, inside plate-line, "The Blue Lights after J. M. W. Turner, R.A. by Robert Carrick 1852"; sometimes in white and sometimes in black letters. *BM., MT., R.*

The oil picture, formerly in the Yerkes Collection in New York, was recently sold by auction.

- £51. THE BANKS OF THE TAVY. (Pubd. by Gambart.) 1855.

Engraved by J. Coventry. 13 $\frac{3}{8}$ by 8 $\frac{5}{8}$.

Calm reach of river in centre; wooded hills on right. Limekiln on left bank, and pigs in foreground. Declining sun reflected in river.

1s Published. Left, inside plate-line, "J. Coventry Chromo-lith"; right, "Hanhart Chromo Imp^t." *BM., R., Ward.*

Despite Ruskin's title, "Pigs in Sunshine," this is a beautiful plate, and an excellent example of chromo-lithography.

The Drawing is in the Oxford University Galleries (Ruskin Donation).

- £52. COWES. Probably 1852-6.

Engraver unknown. 16 $\frac{3}{4}$ by 11.

Solent in front; clear evening sky with crescent moon overhead. Cowes in distance. Masts and yards of men-of-war relieved against sky. Ship's gig in front.

Taken from No. 240 in 'England and Wales.'

1s Published. W.a.l. *BM., MT., R., Ward.*

853. SUNRISE, MARGATE. (Pubd. by M. & N. Hanhart.)
Probably 1852-6.

Engraver unknown. 15 by 10 $\frac{1}{8}$.

Calm sea; fishing-boats to right and left; Margate in distance on right. Rising sun reflected down water.

Taken from Mezzotint No. 772.

As Published. W.a.l. BM., R.

854. MOONLIGHT—A STUDY AT MILLBANK. ('Turner Legacy'—Pubd. by Moore, McQueen, and Co.) About 1852-6.

Engraver unknown. 15 $\frac{5}{8}$ by 10 $\frac{5}{8}$.

Thames at night; high water. Full moon above church tower and buildings on distant shore, and reflected in water. Sailing and rowing boats on right.

As Published. W.a.l. Label on back. R., Ward.

The oil picture is in the National Gallery.

855. THE BAY OF BAIÆ. See 843a.

856. CHILDE HAROLD'S PILGRIMAGE. See 843b.

857. VENICE—BRIDGE OF SIGHS. ('Turner Legacy'—Pubd. by Moore, McQueen and Co.) About 1852-6.

Engraver unknown. 17 $\frac{3}{4}$ by 11 $\frac{3}{4}$.

Doge's Palace to left, prison to right, canal between, over which is Bridge of Sighs. Many gondolas and barges in front.

As Published. W.a.l. Pub. Label on back. BM., R., Ward.

The oil picture is in the National Gallery.

858. VENICE—THE DOGANA, ETC., CANALETTO PAINTING. (Pubd. by G. Rowney and Co., and J. McQueen and Co.) About 1852-6.

Engraved by J. C. Ogle. 32 $\frac{1}{2}$ by 19 $\frac{1}{2}$.

View across the Riva degli Schiavone. Campanile, Ducal Palace, etc., in centre. Dogana to left, with Canaletto painting on platform.

As Published. W.a.l. Pub. Label on back. Engraver's signature sometimes in left corner. *BM., R.*

The oil picture is in the National Gallery.

859. THE APPROACH TO VENICE. ('Turner Legacy'—Pubd. by Moore, McQueen and Co.) About 1852-6.

Engraver unknown. $17\frac{7}{8}$ by $11\frac{7}{8}$.

Sun setting over Lagoon. Venice in extreme distance. Buildings on islands to right and left. Reflection of sun in centre, between gondolas.

N.B.—This subject must not be confused with the well-known and quite different picture with the same title, engraved in Line by R. Wallis. (See No. 679.)

As Published. W.a.l. Pub. Label on back. *BM., R.*

The oil picture is in the National Gallery.

860. ULYSSES DERIDING POLYPHEMUS. (Pubd. Rowney and Co.) About 1856.

Engraved by J. C. Ogle. 27 by 18.

Brilliant sunrise over sea. Fires in caves to left; the Cyclops above. In front, galley of Ulysses setting sail; other galleys to right.

As Published. W.a.l. Usually with Pub. Label on back. *BM., MT., R.* Originally issued at "Artists' Copies 5 gs., Prints 3 gs.," but I can discover no difference between the two.

Owing to some mismanagement in printing this fine plate, the colours did not dry properly, and a good many impressions had to be destroyed. I regard it as among the triumphs of English Chromo-Lithography.

The oil picture is in the National Gallery.

- 860a. ULYSSES DERIDING POLYPHEMUS. Another Plate.
(Pubd. by Gambart and Co.) About 1858.

Engraver unknown. $28\frac{1}{2}$ by 18.

In addition to the slight difference in dimensions, this plate varies considerably from the preceding in almost every detail. For example, the arched rock in mid-distance is $3\frac{1}{2}$ in. wide at its narrowest point, as compared with $2\frac{5}{8}$ in. in No. 860; many other similar variations will be found. In general effect it is much duller, and it misses the glowing splendour of the oil picture.

As Published. W.a.l. Pub. Label on back 'Turner Legacy'.
R., Ward.

861. BACCHUS AND ARIADNE. (Pubd. by Gambart and Co.)
About 1858.

Engraver unknown. Circular—diameter, $18\frac{1}{2}$.

Rocky island on left crowned by palace. Pear-shaped tree in centre, below which is Bacchus leaping from his car in pursuit of Ariadne; both with attendant *amorini*. Arm of sea to right, down which is reflected brilliant setting sun.

As Published. W.a.l. *BM., MT., R.*

The oil picture is in the National Gallery.

862. THE FIGHTING TÉMÉRAIRE TUGGED TO HER
LAST BERTH. (Pubd. by G. P. McQueen.) About 1858.

Engraver unknown. $20\frac{3}{8}$ by 16.

Glowing sunset at mouth of Thames. To left, the Téméraire being tugged up-stream. Buoy to right, shipping in distance.

As Published. W.a.l. Usually with Pub. Label on back. *BM., MT., R., Ward.*

Owing to the large number of stones used in printing this fine work, the impressions vary greatly in colouring.

The oil picture is in the National Gallery.

863. THE GOTHIC BRIDGE AT EUDES, TOURS. (Pubd. by Rowney and Co.) About 1856.

Engraved by J. C. Ogle. $12\frac{3}{4}$ by $8\frac{1}{2}$.

Three ruined arches of bridge on right; shallow stream below with women washing linen and man with horses. Side view of Tours Cathedral in distance. Evening sky.

As Published. W.a.l. Pub. Label on back. Some have erroneous Title of 'Orleans Cathedral,' and others, 'Bridge of Tours.' *BM., MT., R.*

This charming little Chromo-Lithograph approaches more nearly to the effect of a water-colour drawing than any other I have ever seen.

The Drawing was in the possession of the late Hon. R. C. Vivian.

N.B.—It should be observed that the dates given to many of the foregoing Coloured Lithographs and to most of the Chromo-Lithographs, are only approximate. Some were issued by more than one publisher; *e.g.*, Nos. 842, 843*a*, 843*b*, 854, 857, and 862 were published in 1858 by Gambart and Co., as well as by the other firms whose names they bear.

In an advertisement by Messrs. Gambart in the 'Art Journal' of February 1858, at the end of a list of nine of the Chromo-Lithographs already described, the following three smaller subjects, all evidently taken from Turner's 'Rivers of England,' also appear:

864. Stangate Creek on the River Medway . . . $9\frac{1}{2} \times 7$

865. Norham Castle on the River Tweed . . . $9 \times 6\frac{1}{2}$

866. Kirkstall Abbey on the River Aire . . . $9 \times 6\frac{1}{2}$

I have also seen another, possibly belonging to the same small series:

867. Hastings from the Sea . . . $11\frac{1}{8} \times 7\frac{1}{4}$

There are possibly other early Chromo-Lithographs after Turner.

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CORRIGENDA, ETC., TO VOLUME I

Introduction, p. xlii, second line from top, *should read* "four of which," etc.

Introduction, p. lviii, 'Finden's Bible'; "thirty plates" *should be* "twenty-six plates."

Introduction, p. lix, 'Campbell's Poems'; "twenty-four vignettes," *should be* "twenty vignettes."

Pp. 12, 13, 'Isle of Wight Series.' I had excluded the two smaller plates of this Series—*Shanklin Castle* and *Cowes Castle*—believing them to be the work of Ibbetson. But the first-named proves to be after Turner, as Mr. Finberg has discovered the sketch for it, under the title of "Colwell Bay," in Sketch Book No. XXIV, p. 43.¹

There is, however, no sketch for *Cowes Castle* in this book, and looking at the awkwardness of the composition (note especially the bathing machines) and the poor drawing of the boats, I still regard the plate as probably the work of Ibbetson and not of Turner. There is a *Cowes Castle* in Turner's Sketch Book XXVII^F,² but it is wholly different from the print just alluded to, and so far as I know, it has never been engraved.

P. 47, 'Cooke's Southern Coast'; No. 88, *St. Michael's Mount*, Second State, *add*, "there are also impressions of this State on India paper." *This applies throughout the Series.*

N.B.—The original Drawings for *Teignmouth* (No. 95) and *Margate* (No. 113) of the 'Southern Coast,' appeared at Christie's in the Loyd Sale, January 31, 1913.

P. 70, 'Views in Sussex'; No. 129, *Battle Abbey*, Second State, *add*, "there are also impressions of this State on India paper." *This applies also to Nos. 130, 131, 132, and 133 of the same Series.*

P. 118, 'England and Wales.' In the Fourth State, *instead of* "Same lettering," *read* "Similar lettering, but the down-strokes of the italic letters in title slightly thickened." This applies throughout the Series.

Pp. 169, 170, The so-called "Holloway's Continuation of 'England and Wales.'" My surmise (p. 170) that this series of eight plates and vignettes had really no connection with Turner's 'England and Wales,' but were intended by him for some projected work to illustrate the East Coast of England, proves to be correct. Mr. Finberg, in cataloguing the Turner Drawings in the National Gallery, has discovered a note in the painter's handwriting on the margin of Sketch CCLXXX, No. 110, "4 vig. [vignettes] for the East Coast."³ In the Revised List in Vol. II (p. 196), the Series will accordingly be found under its proper title.

¹ Finberg, 'Inventory of Turner's Drawings in the National Gallery,' vol. i, p. 43.

² *Id.*, p. 54.

³ *Id.*, vol. ii, p. 897.

SOME PRESS NOTICES OF VOL. I.

THE ATHENÆUM.—“Mr. Rawlinson is recognized as the first authority on engravings after Turner, and his catalogue of the ‘*Liber Studiorum*’ enjoys so high a reputation that the sequel, of which this volume is the first instalment, has been awaited by collectors with lively interest and confident anticipation of a notable performance. Such anticipation is amply justified by the event. The book has been written, not only with scholarly accuracy and at least a near approximation to completeness, but also with a fine taste and sense of proportion. The author’s critical remarks are sober and well grounded, his quotations apt, and restrained within sensible limits. . . . The catalogue is confined to the engravings, mezzotints, aquatints, and lithographs issued during Turner’s life or by engravers who had worked under his supervision. . . . The information is always full and practically arranged. . . . The long introduction, placing the various series of publications of Turner’s pictures in the right perspective with regard to their chronology and relative importance, is exceedingly interesting.”

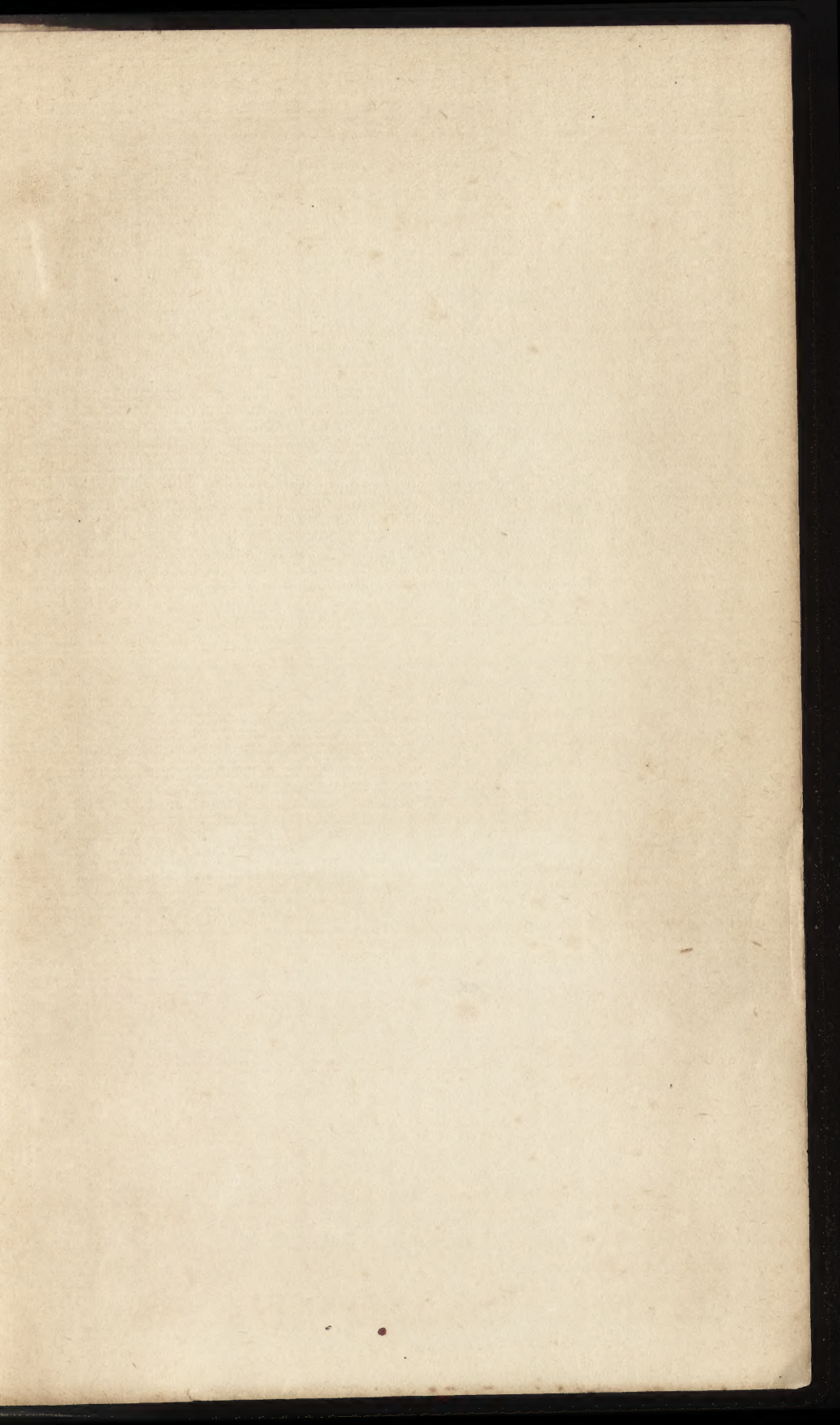
WESTMINSTER GAZETTE.—“The days are gone by when it could only be said of those authors who more than passed the span of years usually allotted to mortals that they lived to see their writings become classic. . . . Certainly anything about Turner from the pen of Mr. W. G. Rawlinson has solid claims to be placed in that enviable category. His indispensable catalogue of ‘*Liber Studiorum*’ reached a second edition two years ago, after having long been practically unprocurable in its original shape; the present volume is the first of two, which are to deal with the rest of the engravings after Turner, issued during his lifetime or within a few years of his death. The book is remarkable for accuracy and precision of detail, accompanied by much that is interesting and entertaining in the notes and introduction. . . . The plates which Mr. Rawlinson has set himself to catalogue are estimated to amount to close upon nine hundred. . . . Considered as a concrete body of work, as a definite fact in the history of art, it is no mean compliment to them to say that they are worthy of the labour, pains, and erudition which Mr. Rawlinson has lavished upon them.”

THE PALL MALL GAZETTE.—“Already has Mr. Rawlinson written with good effect on Turner Prints. It is a quarter of a century ago since there appeared the First Edition of his *catalogue raisonné* of ‘*Liber Studiorum*.’ . . . Mr. Rawlinson before very long addressed himself to the task of similarly cataloguing, with appropriate comment, the rest of Turner’s engraved work. And that was of necessity a Herculean labour.”

For, although the series of the 'Liber Studiorum' must ever command from men of taste, in Print Collecting, the closest study and the keenest admiration that can be given to any Turner prints they do not exhaust men's interest. Beside them there remain various other series and various isolated plates, in great numbers. . . . When this has been told it is not difficult for the reader to realize how substantial, difficult, and intricate have been the labours of the Art historian in this case."

THE GUARDIAN.—"Mr. Rawlinson has now supplemented his invaluable Catalogue of the 'Liber Studiorum' with the first volume of a detailed catalogue of all engravings after Turner published during the painter's lifetime. . . . There can be no two opinions as to the value of the instalment now before us. It consists of a sketch of Turner's career as what we are inclined to call a *maitre-graveur*, of an account of the methods by which engravings are produced, of an illustration, from touched proofs, of Turner's solicitude over his plates and patience with their makers, and of a *catalogue raisonné* of all line engravings after him produced while he was still there to check, and control, and expand. All this Mr. Rawlinson does without sparing himself in any way, and as his methods are excellent, his compilation is likely to be the final one on the subject."

THE GLASGOW HERALD.—"Mr. Rawlinson's work on Turner engravings is especially welcome, for as time passes Turner's fame is seen to be securely founded, despite the inevitable reaction against Ruskin's indiscriminating idolatry. Long ago Mr. Rawlinson earned our gratitude with his masterly catalogue of the 'Liber Studiorum,' recently revised. Now he has begun a catalogue, equally exhaustive, of the immense mass of engravings after Turner's pictures and drawings. . . . Mr. Rawlinson's catalogue is all that could be desired. He prefixes to it an excellent essay on Turner's relations with the printsellers and engravers, which not only adds a good deal to what is known of Turner's business methods but also explains the peculiar merit of Turner's prints as a whole. The fact is that Turner, more than almost any other great artist, understood the technique of engraving, and knew how to train and guide his engravers."



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